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GUARDIAN

AUGUST 12 - 18, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 46 • FREE



Inside the square circle

San Francisco is alright if you like bodyslams —
pro wrestling's past and present stronghold on the Bay Area p45

Lucha VaVoom brings it at the Fillmore. | GUARDIAN PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

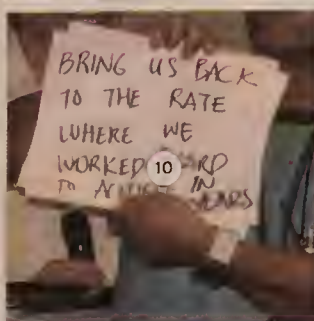
EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Nobody really thinks the state budget deal is going to hold, and nobody really thinks San Francisco's budget deficit is actually closed. So while the Legislature is in recess and the supervisors are moving on to other things, it's worth thinking about what the next few months will bring. It won't be pretty.

Paul Hogarth, writing for the online publication BeyondChron, pointed out Aug. 6 that San Francisco will lose more money due to state budget cuts than the city will gain from federal stimulus spending. The numbers are complicated and fluid (San Francisco will lose \$100 million that the state will "borrow," but the city can immediately go to the bond market and borrow against the state debt — with any luck at the same interest rate the state will pay the city, so that should be a wash. Should — unless the lenders don't want to gamble on the state's debt.) But no matter how you slice it, San Francisco will be out something on the order of \$18 million in state cuts alone.

There's also the fact that nobody knows what the economy will do over the next six months. If employment doesn't pick up, and consumer sales don't pick up, and enough businesses get away with demanding property tax reductions, the revenue numbers projected by the Newsom administration will be wrong and things will be even
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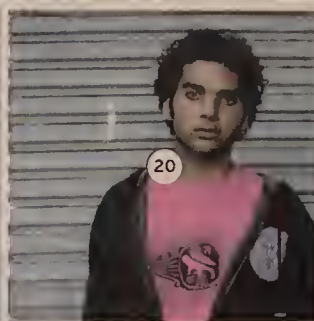
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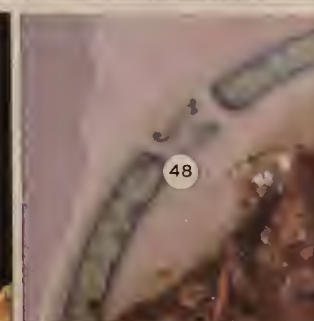
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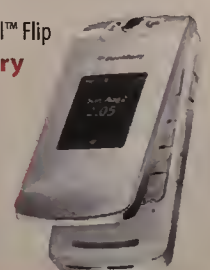
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8.12.09

California incarcerates 170,000 people in facilities designed for less than half that number.

EDITOR'S NOTES

CONT. »

worse. Sup. Ross Mirkarimi, who's on the Budget Committee, told me he's expecting at least \$100 million in red ink for next year's budget, and some of that will start to show up this fall.

I can't even imagine what the 2010-11 budget will look like. By the time budget hearings begin next June, Gavin Newsom will either have won the Democratic primary for governor, and will have entirely checked out of City Hall, or he will have lost and will be angry, bitter, and vengeful.

No matter how you slice it, San Francisco will be out something on the order of \$18 million in state cuts alone.

We were mildly critical of Budget Committee Chair John Avalos this summer; he cut a deal with Newsom that requires the supervisors to believe that the mayor will work with them on any midyear cuts. The problem is that Newsom can't be trusted. He's already broken parts of this budget deal. So when, as is almost certain, he breaks his promise to work with the board on midyear cuts, the supervisors will have to take a much more aggressive stance than they did this summer.

Newsom will be in the middle of a heated race for governor — he won't want to cut cops or firefighters, and he won't even talk about taxes. (Although a recent Gallup Poll shows that only 46 percent of Americans think their taxes are too high, the lowest number to hold that view since 1961.)

It's going to be war, and the progressives on the board need to be ready for it — or they're going to get rolled, again. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW

STRANGE DAYS

THIS IS TRUE: GLENN BECK RECENTLY IMPILORED HIS AUDIENCE NOT TO GO ON ANY KILLING SPREES.

"JUST ONE LUNATIC LIKE TIMOTHY McVEIGH COULD RUIN EVERYTHING!"



IT'S NOT A REMINDER KEITH OLBERMANN OFTEN GIVES HIS AUDIENCE...

"BIRTHERS" CONTINUE TO MAKE FOOLS OF THEMSELVES--MOST RECENTLY, FALLING FOR A BLATANTLY-FORGED KENYAN BIRTH CERTIFICATE...

UM--THIS IS FILLED OUT IN, CRAYON...

KENYANS ARE VERY POOR!

AND THE BABY'S NAME IS "PRESIDENT OBAMA."

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THE LUNACY'S AT A FEVER PITCH THESE DAYS...APPARENTLY FOR THE FAR RIGHT, THE ELECTION OF OUR FIRST BLACK PRESIDENT HAS BEEN AS TRAUMATIC AS A SECOND 9-11...

OUR COUNTRY IS BEING TAKEN OVER--BY STRANGE, OTHER PEOPLE WHO ARE NOT LIKE US IN THEIR STRANGE MENACING OTHERNESS!

WHO DO THEY THINK THEY ARE WINNING AN ELECTION IN OUR COUNTRY?



SOME WELL-MEANING SOULS THINK THE BEST WAY TO DEAL WITH THE CRAZIES IS TO IGNORE THEM.

IF I STICK MY FINGERS IN MY EARS AND LOOK THE OTHER WAY--IT'S AS IF THEY DON'T EVEN EXIST!

ANYWAY, RIGHT-WINGERS ARE MOMENTARILY OUT OF POWER--SO WHO CARES WHAT THEY DO EVER AGAIN?



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The big prison duck

EDITORIAL A panel of federal judges has ordered the release of 44,000 California prisoners, sending politicians of both parties scrambling for cover and throwing a crucial issue into the heart of the Democratic campaign for governor.

And so far, both major candidates are ducking, badly.

The state prison system is a mess; any sane person knows that. California incarcerates 170,000 people in facilities designed for less than half that number. Sick inmates don't get to see doctors; mentally ill or drug-addicted inmates often get no treatment at all. It's so bad that a federal monitor appointed by the courts has demanded that the state spend \$8 billion building new medical facilities for prisoners.

Meanwhile, inmates are crowded into makeshift bunks in gymnasiums and dayrooms. The few modest rehabilitative programs California offers are stretched so thin that many inmates get no job

training or violence-prevention skills at all. The parole system is overburdened and focuses far too heavily on people with minor, nonviolent offenses.

And politicians wonder why the state has a recidivism rate of 70 percent.

The solutions aren't rocket science, either. There's a clear reason why incarceration rates have jumped so high: harsh sentencing laws, passed by the Legislature and the voters with no concern for the costs of implementation. The state's three-strikes law is so draconian that thousands of people are serving 25 years to life for nonviolent felonies that typically would carry a sentence of a few years. So the first thing the Legislature and the governor need to do is change the sentencing laws (and give back discretion to judges).

Then there's a drug problem. California prisons are packed with people serving sentences for drug

possession — and most of these people, and society in general, would be better served, at less than half the cost, with treatment programs.

And frankly it wouldn't be hard to release 44,000 inmates without any new threats to public safety. The vast majority of the inmates in California prisons are going to be released at some point anyway; in fact, the state now releases about 10,000 people a month. The early releases envisioned by the federal courts could simply mean allowing people who have served, say, three years of a four-year sentence to leave prison and shift to the custody of the parole system a few months earlier than scheduled. Many of those people are nonviolent offenders, particularly drug offenders.

With the state in a catastrophic fiscal condition, the cost of corrections ought to be a huge issue for the candidates for governor, particularly the Democrats. Mayor Gavin

CONTINUES ON PAGE 6 »

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LETTERS

CITY KIDS

I have no idea if Chris Daly is moving to the suburbs because of his kids (Editors notes, 8/5/09), but I concur with you regarding the value of growing up in a city.

I grew up in New York City and went to public schools. I got a great education and believe most children in public schools can also do so. But among the benefits of being raised in a city, most people never think of the following:

Kids in the burbs often get bored, some resorting to drugs and mischief. I was never bored.

Kids in the burbs grow up dependent on their parents to drive them here and there. I learned how to use public transportation and become very independent.

Teens in the burbs get cars — a private place to fool around. I had my first sexual experience when I was good and ready, not in the back seat.

Some parents may want to rethink the burb thing and give their kids, and the city, a chance.

W.S. Beck

San Francisco

THE GOOD TIC OWNERS

I feel like Tim Redmond used a very broad and sweeping generalization in describing tenancies in common and their owners (Editors notes, 8/5/09). I'm the proud owner of a TIC unit whose former renters left on their own accord and on good terms with the building owner. My downstairs neighbor is still a renter, and will continue to rent as long as he likes.

Now in my specific case, given that nobody has been evicted in the history of my six-unit building, why shouldn't I be able to convert to a condo? It would lower my mortgage rate by a full percentage point ... money I could really use right now (and my obnoxious bank could live without).

This condo-bypass proposal has gotten a lot of bad press from the

CONTINUES ON PAGE 6 »

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I've seen too many people struggle with being seriously ill and a lot of the times people get better, and it's not easy to take the wisdom that you suddenly have when you're sick and use it when you get a second chance. And that was the idea that interested me.

— from "One serious comic: Judd Apatow discusses his return to stand-up in 'Funny People'" by Laura Swanbeck, posted on the Pixel Vision blog

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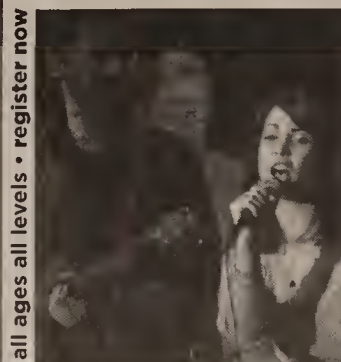
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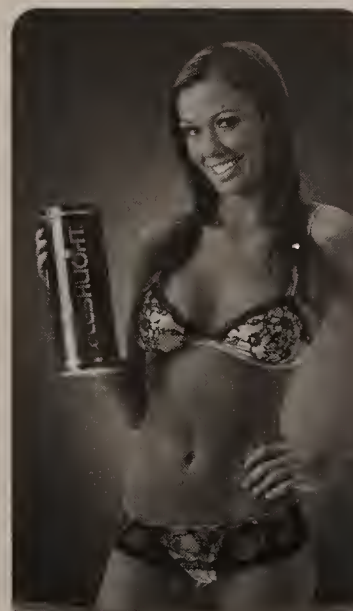
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The large government deficits created to stimulate the economy will only have a short term effect. In the long run, the country will go from a mortgage debt bubble to a government debt bubble. The question in allocating investment assets is not how to guard against inflation or deflation, but how to guard against the risk intermediation caused by government. Gold accumulation is the answer. It has to be done now, before it is too late.

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PRISONS

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Newsom and Attorney General Jerry Brown ought to be promoting a plan that would end the insanity of "three strikes," offer alternatives to incarceration for nonviolent offenders and drug addicts, and allow early releases to bring down the current unsustainable incarcerated population.

So what are these candidates, supposedly alternatives to the Republican agenda, saying?

Here's Brown, quoted in the *Los Angeles Times*: "Government is established to protect the safety and security of its citizens, and these wholesale releases are totally incompatible with that." Where's Newsom? We called his campaign press office for comment, and haven't heard back.

This is unacceptable.

It's typical for Republicans to use scare tactics and talk about crime as a cheap way to win votes. But Newsom and Brown ought to know better. This is no time for demagoguery — the prison crisis is serious, festering, and a major factor in the state's financial mess. If the two leading Democrats can't come up with honest answers, it's time for someone else to enter the race. **SFBG**

LETTERS

CONT>>

Guardian, and most of it has assumed that all TIC owners can be lumped into the same category. But there are many TIC owners who would not buy an Ellis-Acted home, and I'm one of them.

The *Guardian* should be an ally of all those people who have bought TICs in buildings that are free of Ellis/OMIs. We are middle-class owners who are choosing to live in historic buildings instead of those luxury highrise condos in SoMa. Cut us some slack.

Bryan
San Francisco

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— MARY, BERNAL HEIGHTS



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AND ZZ TOP**
8/19 Sleep Train Pavilion

TRACY CHAPMAN
8/22 Fillmore

**THE MATCHES
JUDGEMENT DAY
THE CULT**
8/23 Warfield

DIZZY BALLOON
8/23 Fillmore



**TED LEO AND THE
PHARMACISTS**
8/23-24 Bottom of the Hill

PETE YORN
8/24 Fillmore

**BOX ELDERS
TRADITIONAL FOOLS**
8/25 Hemlock Tavern

FRUIT BATS
8/25 Independent

DREDD
8/26 Fillmore

MARILYN MANSON
8/28 Warfield

CONOR OBERST
8/29 Mezzanine

CALEXICO
8/29 Independent

THE TUBES
9/5 Great American
Music Hall



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9/9-10 Fox Theater



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9/15-16 Slim's

ARCTIC MONKEYS
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9/23 Fillmore

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9/24 Independent



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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

'Can I buy your park?'

Critics challenge bill allowing luxury condos on Candlestick Point parkland

By Sarah Phelan
sarah@sfbg.com

Saul Bloom, executive director of Arc Ecology, recently donned his best suit and a sandwich-board saying "Can I buy your park?" then headed to some of the city's most popular open spaces: Dolores Park, Golden Gate Park, Crissy Field, and Ocean Beach.

Bloom's quest? Pose as a developer and videotape reactions to a fictitious proposal to sell 25 percent of the parks for housing, a ruse designed to illuminate how the city and its master developer, Lennar Corp., have never been nearly that honest about their plan to get the state to sell 25 percent of Candlestick Point State Recreation Area so Lennar can build luxury condos on prime waterfront parklands.

Predictably, responses to Bloom's poll were mainly negative, occasionally violent. "A couple of people tried to clock me over the head," Bloom recalled. "They got aggressive. They said 'You're an asshole, man.' But the predominant reaction was 'I love my park.' People asked, 'Why do you want to sell them?' They feel there's not enough open space."

Perhaps the most chilling response came when Bloom told

folks about the city's actual plan to build condos at Candlestick Point SRA in the Bayview District. "Their response was, 'Oh, it's in the Bayview? Who cares?'" said Bloom, who fears that apparent indifference to the plight of the Bayview may explain why the city and Lennar see Candlestick Point SRA as a development opportunity.

Arc isn't the only group accusing Lennar and the city of not properly informing the public that a vote for Proposition G, which was billed as the "clean-up the shipyard initiative" during the June 2008 election, was also a vote to push Senate Bill 792, state tidelands legislation that authorizes the Candlestick Point sell-off.

Introduced by State Sen. Mark Leno in February, SB 792 has since been amended and approved by the full Senate and is currently scheduled for a hearing by the Assembly Appropriations Committee Aug. 19. Passage by the committee is virtually certain, given that it only delays legislation based on fiscal impacts.

But even some Prop. G supporters, including Bloom, are now raising questions about the deal.

San Francisco's Park, Recreation, and Open Space Advisory Committee (PROSAC) unanimously approved a resolu-



This Lennar map shows parklands proposed for residential development and those that may be kept under state control as part of a compromise being discussed for Senate Bill 792, which would authorize the transfer. Larger, color versions of this map and others are available at sfbg.com.

tion recommending that the city's Recreation and Park Commission and the sponsor of SB 792 require both the city and Lennar to "provide detailed accounting of the park and open space acreage in the Candlestick Project." The committee asks that no net open space in the region be lost in the transfer.

PROSAC claims it was in the dark about the deal and asked those who pushed Prop. G to "provide documentation of when PROSAC and any other relevant advisory committees were informed of the intention to purchase state parkland for the Candlestick Project." So far Lennar and the city have pointed to conceptual maps and a couple of

notices of public meetings as evidence that the public was adequately informed before voting.

But according to Bloom, who studies the maps and attends the meetings, "There really is not anything other than two graphics, neither of which call out the alteration to the park boundary. You'd really have to know what you were looking for. And why would the city's own advisory committee be asking Lennar and the city for information if they were in fact told of this plan?"

Adding fuel to the fire is a July 21 resolution by Sups. Chris Daly and John Avalos, which argues that it should be official policy of San

Francisco to oppose SB 792 in its current form and remind city lobbyist Lynn Suter "to accurately represent the City and County of San Francisco policy in Sacramento."

The resolution has been assigned to the board's Land Use Committee and likely won't be heard until September. It contends that SB 792 is "premature and pre-empts the process for public input and environmental assessment since the environmental impact reports for the proposed development on Candlestick Point and the Hunters Point Shipyard will not be released until the fall of 2009."

Noting that the state "purchased this beautiful waterfront

CONTINUES ON PAGE 11 >>

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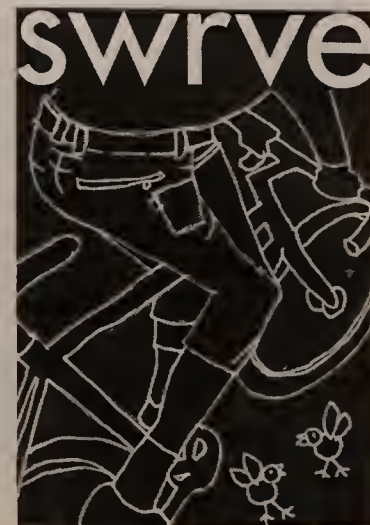
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"This land represents a valuable and irreplaceable asset to the state of California that should not be disposed of for private development."

Sups. Chris Daly and John Avalos

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GREEN CITY 12

CAREERS + EDUCATION 13

ALERTS

By Wendi Jonassen
alerts@sfbg.com

THURSDAY, AUGUST 13

Toast to Tiger Conservation
Make your happy hour interesting and celebrate Sergei Berezniuk's work protecting the Siberian tiger. Pacific Environment hosts an event with food and drinks available at the bar.
5-9 p.m., free
Minna Gallery
111 Minna, SF
mfitzgerald@pacificenvironment.org

SATURDAY, AUGUST 15

Anarchist Olympics
Organize and learn how to be a better anarchist through a day of mock competition, demonstrations, trainings, speakers, and games — all with a view toward preparing you better for street protests, demonstrations, and actions.
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Location TBA Aug. 14
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www.uainthebay.org

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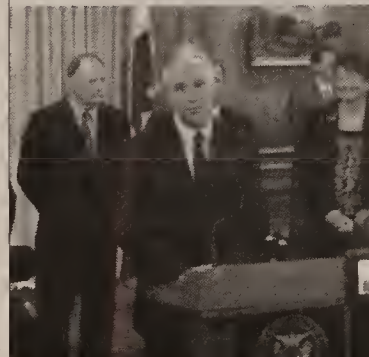
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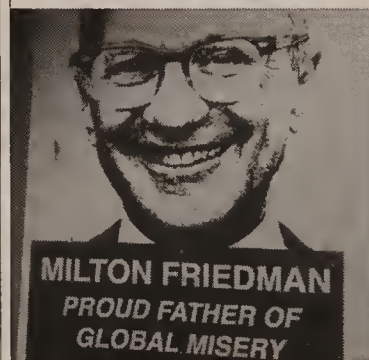
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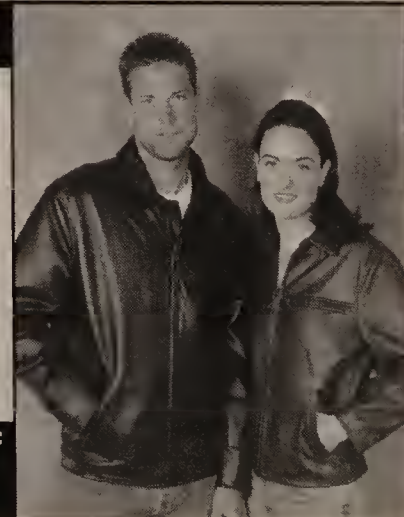
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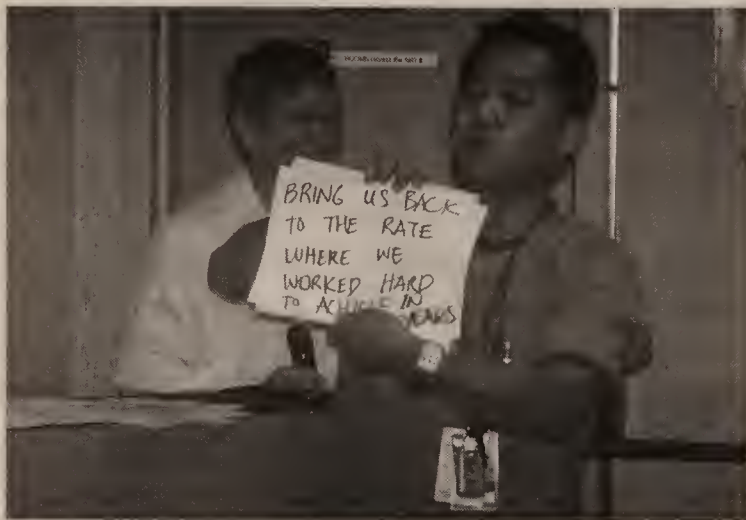
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At a meeting at San Francisco General Hospital, Victor Fontillas asked Supervisors to restore pay cuts to nursing assistants and clerical workers. | GUARDIAN PHOTO BY REBECCA BOWE

Moving backward

Union claims city salary cuts reverse hard-won gains for women and people of color

By Rebecca Bowe
rebeccab@sfbg.com

San Francisco's city budget was signed into law Aug. 4, but a group of city workers is pushing the Board of Supervisors to reverse a cut that they say reflects a giant step backward for progressive San Francisco values.

Service Employees International Union Local 1021, about 18,000 strong in San Francisco, has launched a campaign to restore pay cuts to certified nursing assistants (CNAs) and unit clerks who staff the city's medical facilities, arguing that the demotions reverse a decades-old commitment to pay equity between men and women.

Proposition H, approved by voters in November 1986, enshrined the principle of comparable worth in San Francisco. It required the city to ensure that municipal jobs dominated primarily by women provided wages on par with male-dominated jobs that have similar qualifications.

Jobs held by mostly female employees also tend to be staffed by people of color, so the move to create equity in pay was meant to address systemic sexism and racial discrimination. Unit clerks and CNAs seem to fit the bill, and their salaries were gradually increased after 1986.

As part of the midyear budget cuts, 88 CNAs who work at SF General Hospital were laid off and simultaneously rehired as patient care assistants, a job with similar responsibilities but only 79 percent of the salary (from an average annual salary of \$56,589 down to \$45,032). Another group of CNAs is scheduled for similar demotions in November. Cuts to

clerical workers' wages are also pending and most will be reclassified with 15 percent less pay (from \$52,845 to \$45,266).

"It wipes out the advantage that they had," says Local 1021 health care industry chair Ed Kinchley. "Group by group, they're wiping out the pay differential."

"This is the first wave of an overall effort to undermine comparable worth," union organizer Robert Haaland charged in a letter to the Board of Supervisors. "We ask you to join with progressives to defend the principle of equal pay for women and minorities."

SEIU held an Aug. 7 forum to discuss the cuts at SF General, with Sups. John Avalos, David Campos, Eric Mar, and Ross Mirkarimi in attendance. CNAs and unit clerks packed the audience — a crowd that was indeed made up of many women of color.

One was Theresa Rutherford, a CNA at Laguna Honda Hospital and Rehabilitation Center. "We're the first ones to note when a patient is not doing well," Rutherford explained to the supervisors. "It's a job that requires a lot of commitment." She described the long hours and the bonds that develop with patients, saying CNAs are counted on by "the person who has no family members left — so you become the family member."

"Best-quality care costs," Rutherford added. "It's not cheap."

Avalos, who chairs the Budget and Finance Committee, said he was infuriated by the pay cuts. He spoke about a possible supplemental appropriation to address the issue.

"We have to find the revenue for that to happen," he said. "Push as hard as you can on City Hall, and I'll fight as well."

Tom Jackson, there representing Sup. Chris Daly, also urged the workers to apply pressure. "As far as labor practices go, this is a test," he said. "You've been fighting for decades [for pay equity] ... and they're ready to wipe it away because we have a bad economy."

Department of Public Health Chief Financial Officer Gregg Sass responded to SEIU's charges by telling the *Guardian*: "We disagree with the SEIU comparable worth argument. Further, SEIU was not able to get member approval of a tentative agreement that might have prevented layoffs and position conversions during last fiscal year."

Supervisors added \$500,000 back into the final budget to stave off some conversions. SEIU members contend that the add-back was supposed to retroactively restore cuts to the 88 CNAs, but Sass told us, "I am not aware of any action at the [Board of Supervisors] to that effect."

A memo that DPH Director Mitch Katz sent to Board President David Chiu noted that "difficult decisions had to be made to reach the financial target," and said the CNA conversions were made "following discussions with the city's Department of Human Resources and SEIU."

At the forum, Halaand pointed to a report from the Controller's Office revealing a 20 percent growth in management positions under Mayor Gavin Newsom's administration. "There's a lot of padding of their wallets at the top. At the bottom, they're devaluing," he told the workers. "There seems to be money out there, but it's just not for us."

Campos told us he plans to request a hearing to examine managerial promotions as well as the ethnic and gender makeup of the city's highest-ranking positions. As for whether some of these cuts might be restored, he told us, "I think that's a real possibility. I am hopeful it will happen."

A study released this year by San Francisco's Department on the Status of Women compares women's median salaries to average men's earnings. According to the report, the median annual wage for Latina women is 52 percent of men's earnings; African American women earn 58 percent; Asian women 63 percent; and white women 88 percent.

Another round of pink slips goes out Sept. 16, so SEIU is planning a rally at City Hall that day to demand that the city uphold comparable worth. **SFBG**

Big top blues

Circus comes to town amid new evidence of elephant abuse

By Steven T. Jones
steve@sfbg.com

Ringling Bros. and Barnum & Bailey Circus has returned to the Bay Area, this year plagued by even more evidence that circus employees routinely abuse elephants and other animals than existed last year, when we ran our award-winning investigation on the problem (see "Dirty secrets under the big top," Aug. 13, 2008).

As a result, Oakland Mayor Ron Dellums has ordered that an animal welfare officer from the city be assigned to monitor the circus's Aug. 12-16 run at Oakland's Oracle Auditorium to try to ensure that the animals aren't mistreated there.

"At this point, the plan is to provide a humane officer from our animal control to monitor the circus," mayor's spokesperson Paul Rose told the *Guardian*. Although he hadn't gotten a response yet from Ringling officials, Rose said Dellums expects the officer to have full access to the circus. "That's the plan, to be a part of the operations and to provide oversight."

As we reported last year, Ringling Bros. was headed to trial in a landmark civil lawsuit brought by a trio of animal welfare groups and former Ringling elephant trainer Tom Rider alleging the endangered Asian elephants in the circus's care were routinely beaten with sharp bullhooks and subjected to other forms of abuse, all in violation of the Endangered Species Act and Animal Welfare Act.

After repeated delays, that case finally went to trial in a Washington, D.C. federal court earlier this year, although Judge Emmet Sullivan has yet to issue a verdict. A follow-up hearing was held July 28 and another is set for Sept. 16, after which a ruling could come any time.

"We hope that after that hearing, we'll have a ruling from him," Tracy Silverman, general counsel with plaintiff group Animal Welfare Institute, told us. They are seeking declaratory relief that

would require Ringling to get ESA permits for taking elephants and injunctive relief preventing certain behaviors. "Our lawsuit has precedent-setting potential for all circuses with elephants."

In the meantime, People for the Ethical Treatment of Animals last month released video footage from a six-month undercover investigation that showed various Ringling employees repeatedly beating elephants with bullhooks, something circus officials last year told us doesn't happen. Officials referred to the tools as "guides."

"Clearly it corroborates everything we said in the trial and have been saying for the last decade," Silverman said of the PETA footage, although she said it was too late for the video to directly affect the trial.

PETA activists appealed to officials in Oakland and other host cities to take some preventive action based on the new evidence. After its stint in Oakland, Ringling heads to San Jose's HP Pavilion for an Aug. 19-23 run.

"The Mayor's Office met with PETA to discuss their findings, and we're reviewing that information and determining the best way to proceed," Rose from the Mayor's Office told us after the Aug. 7 meeting. Later he told us about the assignment of the animal control officer.

PETA's RaeLeann Smith said that people have been shocked by the video (which we ran July 22 on the *Guardian* Politics blog) and that activists will be out in force at the circus showing the video to attendees and trying to persuade them not to go in.

"The video speaks for itself. It wasn't one employee having a bad day. It was numerous employees on different occasions," she told us. "I believe people will shun the circus once they see this footage."

The U.S. Department of Agriculture's Animal and Plant Health Inspection Service, which regulates Ringling's treatment of animals, also reviewed the PETA footage and announced that the agency "has initiated a thorough investigation into these allegations."

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GUARDIAN



Our Aug. 13, 2008 cover story laid out myriad problems with Ringling Bros. and Barnum and Bailey Circus.

The agency's July 28 statement also stated: "Our veterinarians and animal care inspectors are deeply committed to making sure that exhibited animals receive appropriate care and exhibitors comply with the [Animal Welfare] Act. Physical punishment, as alleged in this complaint, is inconsistent with the Act's standards, and is one of the items our inspectors will look into during their investigation."

Ringling officials did not return the *Guardian's* call for comment, but they previously claimed to treat all animals under their care lawfully and well, and they criticize PETA as a radical animal rights group.

Our story from last year also documented the aggressive tactics Ringling officials have used to silence and retaliate against its critics (at one time orchestrated by former top CIA official Clair George), the political and financial connections of Ringling owner Kenneth Feld, lax enforcement efforts by USDA officials, and the pervasiveness of tuberculosis strains in Ringling's elephants that are transmissible to humans. Earlier this year, "Dirty secrets under the big top" won first place for best business story in the San Francisco Peninsula Press Club's annual awards.

Although Ringling is a 139-year-old global institution, there is growing concern in the United States and other countries about animal abuse. The government of Bolivia this month banned the use of all animals in circuses following media reports of animal abuse.

As Silverman said, "The trend is toward better treatment for animals." **SFBG**

Park CONT.

parkland for \$10 million in 1977," Daly and Avalos assert that "this land represents a valuable and irreplaceable asset to the state of California that should not be disposed of for private development."

The resolution notes that many people oppose the transfer "because of the impact of environmental racism caused by selling a clean park to a private developer for condominium construction denying Bayview Hunters Point residents equal access to healthy open space as is enjoyed by other neighborhoods in San Francisco."

As Daly told the *Guardian*, "Everyone wants the shipyard site cleaned up, development that works for the community, and real open space opportunities on the shoreline. And Prop. G was billed as doing this, which led to a division of people who believed Lennar and those who didn't."

As a result, Daly said, people like Saul Bloom, who supported Prop. G, are coming out against SB 792. "So now, it seems, the skeptics are right," Daly said. "A lot of promises have been made. But unless you get them in writing, and have an insurance policy, Lennar is not delivering."

But Lennar Communities of California, the developer's major political action committee, seems to be delivering when it comes to advocating for the park sell-off. In the second quarter of this year, Lennar more than doubled its spending on lobbying, including on SB 792. And Aug. 3, it alerted its Prop. G supporters that help is needed "passing SB 792 through the California State Legislature."

The e-mail blast claims that SB 792 is "straightforward and necessary legislation that reconfigures the state park boundaries at Candlestick Point and exchanges under-utilized land (most of it dirt, rubble, and a parking lot) for tens of millions of dollars of needed new improvements to the state park and a steady stream of dedicated funding to operate and maintain the improved park and open space."

But recently, there has been talk of an SB 792 compromise. According to insiders, the city and Lennar are willing to concede 20 acres of the contested 42-acres of park, although the developer insists it needs to build hundreds of condos (of which only 15 percent will be below market rate) on the 22 remaining acres of state park land

if its entire 700-acre development is to pencil out.

Privately, environmental advocates say they may be unable to stop the land grab. And they worry that seven of the 20 acres Lennar is prepared to concede could be inundated by rising seas caused by global warming, as shown in a 2007 study by engineering firm Moffat & Nichol. It would be an ironic fate given Mayor Gavin Newsom's July 30 announcement of a proposed United Nations center focused on climate change and green technology as part of Lennar's project.

The Sierra Club opposes selling state parklands, building a bridge over Yosemite Slough, and capping a radiologically-affected dump on the shipyard's Parcel E2. But the club does not oppose Lennar's entire redevelopment plan. Arthur Feinstein, the group's local representative, said, "We're interested in saving as much land as possible. We are pushing to save the park's grasslands. It's existing habitat."

Noting that some amendments to SB 792 have been made, including removing proposed exchanges of parklands for shipyard land,

Feinstein said that "there's now a map that defines the project and no longer carries shipyard land."

Michael Cohen, Newsom's chief economic adviser, said, "At Leno's request, we've made amendments to address concerns, including taking steps to ensure there is no adverse impact on wildlife habitat."

Cohen called Newsom's United Nations Climate Center "the perfect institution" for the entire redevelopment project, since it provides the shipyard with a green technology anchor. Cohen said he was unaware of the study showing the area could be flooded by global warming.

"But no one disagrees," Cohen continued, "that the state park will benefit from infrastructure and much needed capital for operations and maintenance."

Leno told the *Guardian* that his goal is to arrive at the best possible bill. "At the request of the opposition, we did amend the bill so that land at Hunters Point Shipyard won't be part of any exchange," Leno said. "But it is conceivable that once the cleanup is completed, there could be a gift from the city

to the State Parks Commission."

Leno said he hadn't seen the flood map and joked, "If someone thinks they know exactly where the water is going to stop, they can place some bets now."

Assuming a more serious tone, Leno added that "the entire park system is under threat." He recalled how Gov. Arnold Schwarzenegger proposed to eliminate all General Fund money for parks and said, "We fought back and were able to restore most of the money."

But with the state's ongoing fiscal woes and political stalemate, "Anyone who believes CPRSA is going to be open and funded indefinitely is not thinking clearly ... so this deal has the potential for being an opportunity for our taking responsibility for the future of our state park system."

As currently drafted, SB 792 provides millions for improvements and \$700,000 annually for operations and maintenance, Leno explained. "So I'm trying to make a bad situation better in a way that brings along this bill's opponents so that they see that they are being taken seriously." **SFBG**

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Sailing into the plastic vortex

By Rebecca Bowe
rebeccab@sfbg.com

GREEN CITY If a plastic soft drink bottle was tossed into the San Francisco Bay and swept out under the Golden Gate, it might end up in the massive junkyard-at-sea that swirls through a current known as the North Pacific Subtropical Gyre.

Nicknamed the Plastic Vortex, this massive collection of marine debris circulating in a remote area northeast of Hawaii is a sort of watery graveyard for all manner of human refuse. The ocean churns the waste, disintegrating the debris into bits and turning it something more like plastic soup than a buoyant mass. Ocean experts say it's a very big problem — the gyre is about twice the size of Texas and taking in more garbage all the time — and is only getting bigger.

This gigantic manmade mess — which exists in international waters not regulated by any particular governmental body — presents a slew of difficult questions. What long-term effects is it having on the marine ecosystem? Is there any way to clean it up? What extent are minuscule plastic particles and their hitchhiker toxins circulating back to people's dinner plates via bioaccumulation?

These are just a few of the mysteries that a crew of researchers hope to unravel during an ocean voyage called Project Kaisei. The Kaisei (Japanese for "ocean planet") is a 151-foot brigantine that sailed out of the San Francisco Bay Aug. 4 for a month-long venture into the plastic vortex.

The tall ship, the second of two research vessels commissioned for Project Kaisei, is operated by the Ocean Voyages Institute, a Sausalito-based nonprofit. Its counterpart, the New Horizon, is operated by the Scripps Institute for Oceanography and departed several days earlier from Southern California.

Project Kaisei spokesperson Ryan Yerkey describes the mission as a multipronged effort. Scientists' first goal is to get a "snapshot" of the effects the garbage is having on the marine ecosystem. "These

materials, they never really dissolve," Yerkey explains. "They don't just become part of the ocean. They break down at different degrees. Things like a plastic bag — it breaks down in the heat, and the sun and the water. And a lot of this stuff is so minute that it's getting ingested by fish."

Project Kaisei researchers will also test various technologies that might help them chart a course for cleanup. One idea — using reprocessing technology that has never been tested at sea — is to convert the marine debris from trash to fuel. "We're testing the various reclamation and harvesting technologies," Yerkey explains. "We'd love to be able to get that technology onboard our future vessels out there so they would be able to fuel future missions with the very trash they're collecting." The third goal will be to educate the public about preventive actions like recycling, since an estimated 80 percent of marine debris originates on land.

Algalita, a Long Beach-based marine research foundation, has conducted eight voyages in a 50-foot catamaran to study the Pacific Gyre. "Last year, in February, we were doing a night trawl — that's when a lot of the marine life come up to feed," explains Marieta Francis, executive director of Algalita. "We caught hundreds of these small, six-inch fish, so we thought this was the perfect opportunity to study them. And one of those little fish had 84 pieces of plastic in its stomach."

Over the course of a decade, Algalita has taken hundreds of water samples from the gyre — and not a single one was plastic-free. There are believed to be two giant garbage patches in the Pacific, but the scope of the problem is only beginning to be understood, Francis says. "Now we feel, along with other researchers and even [the National Oceanic and Atmospheric Administration] that there are not two distinct patches, and that in between the two areas where it seems to be accumulating, there is sort of a superhighway that's also collecting the debris."

The Project Kaisei team appears to be embracing what its website calls "the biggest clean up Earth has ever witnessed." **SFBG**

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continuingstudies.stanford.edu



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Charting your course

Classes and workshops for seniors, teens, and everyone in between

Compiled by Molly Freedenberg
culture@sfbg.com

Continuing education has long been touted as a way for post-retirement adults to maintain mental acuity, forge new social relationships, and generally to stay engaged in the world around them. But it's not just senior citizens who can benefit from learning new skills. In extra-curricular classes, kids and teens may discover interests and talents they wouldn't find in our increasingly standardized school system. Post-college students can train for new careers or learn hobbies that enrich their non-work time. Learning something new together is a great way for friends or couples of any age to spend time and get closer. And for those on funemployment, continued education can provide a stimulating way to spend government-subsidized free time. After all, how many days a week can you really drink beer in Dolores Park? Here's a list of some of our favorite upcoming classes, workshops, and programs — many of them free and all of them fun. Happy learning!

AUGUST

ASK OUR DOCTORS: ANAL SEX

Celebrate Anal Sex Month by learning what you need to know to have hot, fun, safe anal play. Join Dr. Carol Queen as she explains the ins and outs of anal sex in a comfortable, conversational context.

Aug. 13, 5:30–6:30p.m. Free.
Good Vibrations Berkeley Store,
2504 San Pablo Avenue, Berk.
events.goodvibes.com

CRAFTING: CRINOLINES

Why spend \$50 on a glorified tutu when you can make one yourself? Expert designer, sewer, crafter, and creator Kelly Williams teaches the basics of this classic underwear-turned-outerwear piece, including how to create gathers and elastic casings.

Aug. 13, 6:30–9:30p.m. \$62
Craft Haven Collective, 520 Hampshire,
SF. crafthaven.org

CO-ED POLE DANCING CLASSES

Award-winning pole dancer Catherine Rose teaches pole tricks and study moves to both men and women, just in time for Burning Man.

Aug 17 and 24, 8–10p.m. \$69 drop-in
Center for Sex and Culture, 1519
Mission, SF. www.slinkyproductions.com

COOKING AND KNIFE SKILLS CLASSES WITH CHEF JOE WITTENBROOK

Our favorite cooking teacher, whose Duboce Triangle kitchen doubles as an art studio complete with window installations, hosts a number of courses year-round. We're particularly excited about his new knife skills classes, featuring information on how to sharpen
CONTINUES ON PAGE 15 »

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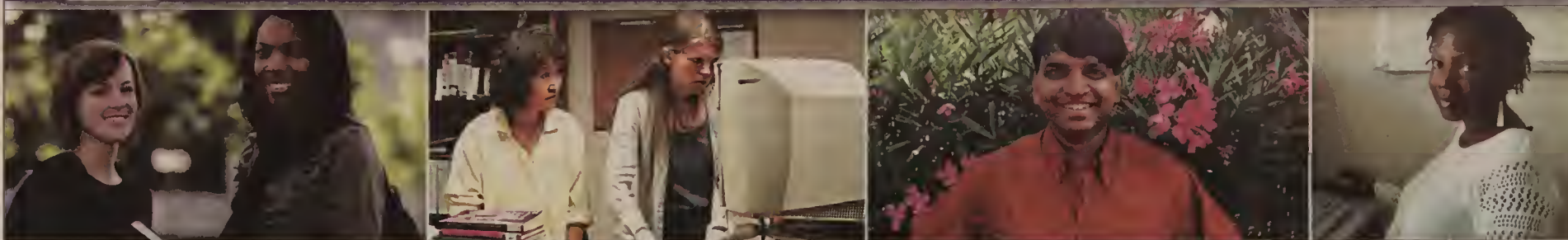
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www.ciis.edu

Classes CONT.

and hone tools as well as how to julienne, slice, dice, chiffonade, and even de-bone chicken. We also love his "Simple and Healthy Everyday Cooking" series, including hands-on instruction in delicious food you can actually eat every day. Of course, all classes are delivered with Wittenbrook's trademark wit, charm, and casual demeanor.

Kitchen Knife Skills Class Aug 17, 6–8p.m. \$65

Simple and Healthy Everyday Cooking Aug 18 and 25, 6–9p.m. \$95
All at Chef Joe's Culinary Salon, 16a/b Sanchez, SF. (415) 626-4379, www.theculinarysalon.com

HOODED FUR COAT

Second only to the crinoline in classic Burning Man fashion is the hooded fake-fur coat. Kelly Williams helps crafters learn to work with fake fur, make a standard pattern, and create a fully lined coat.

Aug. 20 and 27, 6:30–9:30p.m. \$92
Craft Haven Collective, 520 Hampshire, SF. crafthaven.org

BEGINNING MUSIC RECORDING

Get an introduction to the theory and practice of multi-track music recording, including acoustics, signal flow,

microphone design.
Tuesdays, Aug. 25–Oct. 15, 6:30–9:30p.m. \$700
SF State Downtown Campus, 835 Market, SF. www.cel.sfsu.edu

MUSIC INDUSTRY CAREER PLANNING

Designed for those starting or changing music industry careers, this class will explore occupations compatible with strengths, skills, traits, values.
Tuesdays, Aug. 25–Oct. 27, 6:30–9:30p.m. \$600
SF State Downtown Campus, 835 Market, SF. www.cel.sfsu.edu

MASSAGE FOR COUPLES

Learn to give a good at-home rubdown during this two-hour workshop for duos (romantic or otherwise), led by Anya Drapkin and Maggie Richardson, a pair of bodyworkers with a combined 30 years of experience. You'll learn the benefits of massage, conditions to watch out for (and how to modify around them), and a brief massage routine.

Aug 27, 7–9p.m. \$69
RSVP bloomingpartnerhsips@gmail.com
www.anyahealth.com

SEPTEMBER

THE JOY OF SELF-NURTURING THROUGH ONE'S OWN POETRY

Creative writing isn't just a form of art, it's also a form of therapy and self-discovery. Sally Love Saunders, who describes herself as a Johnny Appleseed who plants seeds of creativity, leads this workshop about locating the artistic spark inside anyone.

Sept. 12, 1–2:30p.m. Free
SF Library Western Addition Branch, 1550 Scott Street, SF

JOB SEARCH STRATEGIES FOR HARD TIMES

Unemployment may be fun for awhile, but the checks can only come for so long — and being jobless can quickly become demoralizing. But finding a job in the Bay Area right now can feel damn near impossible. Shelley Samuels of Jewish Vocational Services will give an overview of basic job search tools and strategies for finding a job in today's market.

Sept. 17, 6–7p.m. Free
SF Library Richmond Branch, 351 9th Ave., SF

GET YOUR KNIT TOGETHER AT KNIT HAPPENS

Want to learn to knit or crochet or hang out with other knitters and crocheters? Get Your Knit Together (for adults) and Knit Happens (for teens) have combined into one big "all ages" (9 and up) knit and crochet gathering.

Sept. 19, 2–4p.m. Free
SF Library Main Branch, Second Floor, Children's Creative Center, 100 Larkin, SF. (415) 557-4497, blevine@sfpl.org

PINHOLE PHOTOGRAPHY FOR ADULTS AND TEENS

Long before digital cameras, there were simple ways to capture images. One favorite, especially among history-minded sub-cultures like steampunks, is the pinhole camera — literally a closed box with a small hole. In this intergenerational workshop, participants will learn how cameras work by making a camera obscura and viewing images taken by pinhole cameras. Participants will then take photos with a provided pinhole camera, process the images at the library in a mini-darkroom, and briefly discuss the photos.

Sept. 26, 3–5p.m. Free
SF Library Excelsior Branch, 4400 Mission, SF. (415) 355-2868, mbergman@sfpl.org

ART OF FIRE DANCING (POI)

Learn to spin balls of fire safely and beautifully, as introduced by Polynesian culture and made popular by burners. Mondays and Wednesdays, plus one Saturday (Oct 31), Sept. 28–Oct. 26, 8–9:15p.m. \$178.50–\$195
The Crucible, 1260 7th St., Oakl.

(510) 444-0919, www.thecrucible.org

OCTOBER

GREEN MARKETING FOR SMALL BUSINESS

The growing importance of being an environmentally friendly small business cannot be overemphasized. Learn the tools to go beyond compliance and learn how to leverage green as a marketable advantage

Thursdays, Oct. 1–15, 6–9p.m. Free
City College of San Francisco, 88 4th St., SF. www.ccsf.edu

CONTEMPORARY FILMMAKERS

Screen and examine the latest independent and world cinema films showcased at this year's Mill Valley Film Festival, including discussions with select directors, producers, and actors.

Oct. 16, 4:10–10pm and Oct. 17, 9a.m.–5p.m. \$259
SF State Main Campus, 1600 Holloway Ave., SF. (415) 338-1111, www.sfsu.edu

GLASS FLAMEWORKING

This Family Fun Weekend offering focuses on glasswork skills for all ages. Oct. 31–Nov. 1, 10a.m.–6p.m. \$531–\$570 for parent and child
Crucible, 1260 7th St., Oakl. (510) 444-0919, www.thecrucible.org **SFBG**



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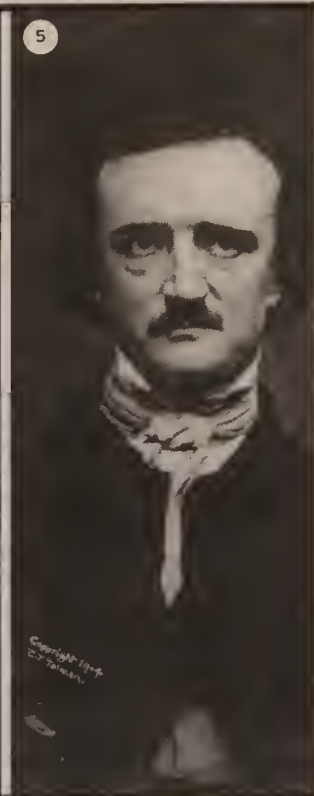
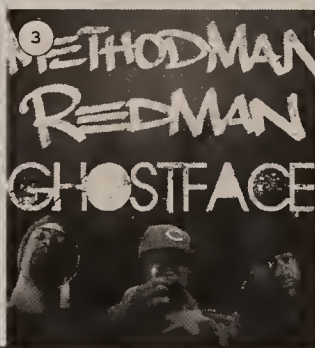
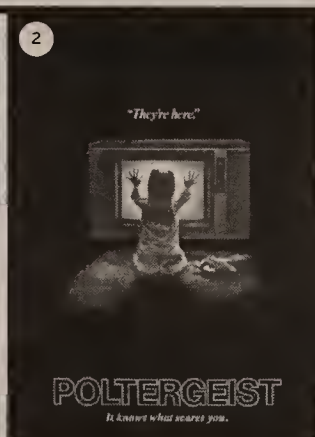
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GUARDIAN

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WEDNESDAY AUG. 12

EVENT

Nocturn: Celebrating Those Who Live in the Shadows
It's Wednesday — still a full four days before a new episode of HBO's *True Blood* debuts. Take a breath, girlfriend, I'm right there with you. If you need a midweek fix, dress up in your best vamp wear and head to Nocturn, a launch party for Marilyn Yu's new book, *Relations That Suck: The Story of Eva and Dries* (Art and Lenny, 52 pages, \$350. For the launch, Yu (a.k.a. The Raven Queen) presents a night that celebrates our darker selves. The evening begins with a fashion show and features live music from Laguna Sunrise, a photo booth, and liquid snacks by raw chef Jennifer Lung. (Victoria Nguyen)

6 p.m.–11 p.m., \$15 (free with purchase of the book)
Roe
651 Howard, SF
(415) 666-5498
www.roe-sf.com

FILM

Boom!

It isn't every day we get to see Liz Taylor at her most big and

bodacious, wearing a helmet of expensive pointy jewels. The 1968 Joseph Losey film *Boom!* affords you this rare opportunity. La Liz is introduced lying in bed, where her first words are "Pain ... injection!" a command that is broadcast over her extremely private seaside retreat's public announcement system. Soon enough Liz has been injected by her faithful nurse, and she's ready to match wits over dinner with the Witch of Capri, played by none other than Noël Coward. This is from the era when Liz chose her roles based on where they'd allow her to sunbathe and what kinds of diamonds they might present. I can think of few better reasons to see her. (Johnny Ray Huston)

Free (reservations required), 7 p.m.
Museum of Performance and Design
Veterans Building
401 Van Ness, fourth floor, SF
(415) 255-4800
tonyb@mpdsf.org

THURSDAY AUG. 13

FILM

Repo Man

Alex Cox's reality-bending

masterpiece *Repo Man* (1984) follows nihilistic punk Otto (a pre-*Breakfast Club* Emilio Estevez) as he contends with UFO nuts, G-men, and those no good Rodriguez brothers in search of cult cinema's all-time coolest MacGuffin: a rare '64 Chevy Malibu with an eerie green glow radiating from the trunk. Guiding Otto in the ways of the repo man is sagacious tweaker Bud (Harry Dean Stanton) and the eccentric coworkers who haunt Cox's vaguely dystopian L.A. Not to be viewed just once, *Repo Man* rewards the devoted fan by revealing an intricate jigsaw of recurring details. Shown as a double feature with Jacques Demy's 1969 California trip *Model Shop*. (Tony Papanikolas)

7 p.m., \$10 (\$7.50 kids/seniors)
Castro Theatre
429 Castro, SF
(415) 621-6120
www.castrotheatre.com

VISUAL ART

"Introductions"

People often have the wrong perception of artists with developmental disabilities, according to Amy Taub, executive director of arts center Creativity Explored. They often presume a person with a disability might create work

that's childish or amateur. "Introductions," CE's newest exhibit, unveils works in printmaking and drawing by Walter Kresnik, Bertha Otoy, Ana Maria Vidalon, and Doris Yen. These diverse artists present 50 pieces that range from portraits to a scroll more than 30 feet long. At the opening reception, you'll be able to view the gallery, meet the artists, and access thousands of other works. (Nguyen)

7–9 p.m. (continues through Sept. 30), free
Creativity Explored
3245 16th St., SF
(415) 863-2108
www.creativityexplored.org

COMEDY

Brian Posehn

Getting his start doing stand up in Sacramento and San Francisco, comedian Brian Posehn also has added his hilarious talents to a wide variety of other media: he's starred in TV programs such as *Just Shoot Me*, *Mr. Show*, and *The Sarah Silverman Program*, and has had parts in several films, including Rob Zombie's *The Devil's Rejects* (2005). A devoted fan of horror movies and heavy metal, Posehn coauthored the 2006 graphic novel *The Last Christmas*, a tale about

Santa after the apocalypse, and released the album *Live In: Nerd Rage* (Relapse, 2006), featuring the side-splitting parody song (and even funnier music video) "Metal By Numbers," where he skewers modern "false metal" with searing lyrics and growled incantations of "Cookie Cookie Cookie!" (Sean McCourt)

8 p.m. (continues through Sat/15), \$18.50–\$20.50
Cobb's Comedy Club
915 Columbus, SF
(415) 928-4320
www.cobbscomedyclub.com

FRIDAY AUG. 14

MUSIC

Om 15 with Mark Farina and Metro Area

One of the labels that has helped put Bay Area hip-hop and other genres on the map, Om has been around a decade and a half, even if it feels like it all started yesterday. To bridge the coasts, the label is bringing New York's Metro Area to San Francisco for a rare group appearance. Metro Area's recent contribution to the *Fabric* mix series is good and all, but the comp I've been enjoying of late is their crate-digging collection *Unclassics*:

Obscure Electronic Funk and Disco 1978-1985 (Environ, 2004), a labor of love no doubt crucial to disco's resurgence. Now is the time to dance to the beat in the heat. (Huston)

With Lance Dessardi, Rithma, DJ Fluid, J-8oogie, the Jazzual Suspects, the Whooligan, Al Velilla
10 p.m., \$15–\$20
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

STAGE

My Fair Lady

Who doesn't love a little Eliza Doolittle and Henry Higgins? Lamplighters Music Theatre presents *My Fair Lady*, the beloved musical about a professor who takes it upon himself to transform a Cockney street ruffian into a polished young lady in this classic Pygmalion story of nature vs. nurture. While a number of brilliant writers and composers — including Noël Coward, Cole Porter, and Rodgers and Hammerstein — all took a stab at adapting George Bernard Shaw's masterful original, Lerner and Loewe finally succeeded in translating it to the stage. The Lamplighters take on the vivacious romp, which includes the romantic "I Could

Attendees are advised to protect their respective necks at all times.



(1) Sharon Rietkerk in *My Fair Lady* (see Fri/14); (2) *Poltergeist* poster (see Sat/15); (3) Method Man, Redman, and Ghostface Killah (see Sun/16); (4) image for Nocturn (see Wed/12); (5) the cheerful Edgar Allan Poe (see Fri/14); (6) Tussle (see Fri/14); (7) Brian Posehn (see Thurs/13); (8) Emilio Estevez in *Repo Man* (see Thurs/13); (9) Pissed Jeans (see Tues/18)

MY FAIR LADY PHOTO BY DAVID ALLEN; NOCTURN PHOTO BY DECENZO AND CORDOVA; TUSSLE PHOTO BY GABRIEL WHEELER; PISSED JEANS PHOTO BY SHAWN BRACKBILL

Have Danced All Night” and the wistful “Wouldn’t It Be Lovely.” (Laura Swanbeck)

8 p.m. (continues through Aug. 23), \$47
Yerba Buena Center for the Arts
701 Mission, SF
415-978-2787
www.ybca.org

EVENT/LIT

Litquake Goth Hop

Edgar Allen Poe is dead, long live Poe. Like all great writers, Poe actually has a certain eternal life — one that, in his morbid case, is quite fitting. Poe would have hit the big 200 this year — if he hadn’t died 150 years ago — so he probably wouldn’t be able to party too hard. Nonetheless, the folks behind Litquake are breaking out the bottles of absinthe for a telltale Goth Hop. In addition to music, the night’s entertainments and events include a *Twilight* send-up writing contest. (Huston)

8 p.m., \$10–\$13
Verdi Club
2424 Mariposa, SF
(415) 861-9199
www.brownpapertickets.com

MUSIC

Jonas Reinhardt, Tussle, Windsurf
Friday! Friday! Friday! One night only! Only! Only! In

San Francisco! Cisco! Cisco! At Amnesia! -Nesia! -Nesia! It is time for the Bay Area Balearic and *kosmische* version of a Monsters of Rock tour. Jonas Reinhardt, Tussle, and Windsurf are all sharing the same bill. Get ready for Jonas Reinhardt’s analog keyboard wizardry and Tussle’s motorik muscle. And savor Windsurf as one-half of that duo, Daniel Judd, prepares to release his next solo effort as Sorcerer, *Neon Leon* (Tirk). Any album that takes its name from an Elmore Leonard novel can’t be bad. (Huston)

9 p.m., \$7–\$10
Amnesia
853 Valencia, SF
(415) 970-0012
www.amnesiathebar.com

SATURDAY AUG. 15

EVENT

De Young and De Restless Scavenger Hunt

Ready, set ... go! There’s nothing quite like an old-fashioned scavenger hunt to build teamwork, challenge yourself, and get the blood pumping. If you’re craving the natural high that comes from a good hunt, grab some friends and sign up for Watson Adventures’

De Young and De Restless Scavenger Hunt. Teams of up to six people have two hours to roam the de Young’s galleries and retrieve answers from their clue sheets. No bonus points are awarded for finishing early, so take your time, Sherlock. The challenge’s victors receive free passes to another Watson Adventure of their choosing. (Nguyen)

2–4:30 p.m., \$20 (includes museum admission)
De Young Museum
50 Hagiwara Tea Garden Dr, SF
(415) 750-3600
www.deyoungmuseum.org

EVENT/FASHION/FILM/ MUSIC

J-Pop Summit Festival 2009

Someone explained a subset of J-Pop to me the other day. Specifically, he was telling me about “city pop,” a genre of pop music during the 1970s. Sounds like something I’d love. The J-Pop Summit Festival is likely to be more now and less retro — attendees can check out a gothic- and Lolita-inspired fashion show extravaganza, witness live painting by Yuichi Yokoyama, take part in Harajuku makeovers, and listen to some bands. The celebration draws to a close with a dance party and a premiere screening of the new Viz manga-inspired movie *20th*

Century Boys 1: The Beginning of the End. (Huston)

11 a.m.–6 p.m., free
Post (between Webster and Buchanan), SF
www.newpeopleworld.com

EVENT/FILM

Midnight Mass: *Poltergeist*

E.T. freaked me out when I was little (more precisely, I was spooked by the scientists with the scary hazmat suits, not the extraterrestrial with the glow-stick for a finger. Who knows how 1982’s *Poltergeist* would have traumatized me if I’d seen it around the same time. Cowriter and de facto director Steven Spielberg should have gotten an award for releasing this quintessential ’80s horror flick about paranormal forces the same summer he released *E.T.* Joining the ranks of *Blade Runner* (1982) and *Terminator* (1984) with its clairvoyant technophobia long before reality TV, *Poltergeist* stars the ill-fated Heather O’Rourke as a child drawn into another dimension. They’re ba-a-a-ck. (Swanbeck)

Midnight, \$13
Bridge Theatre
3010 Geary, SF
(415) 267-4893
www.landmarktheatres.com

SUNDAY AUG. 16

MUSIC

Method Man, Redman, and Ghostface Killah

Hell yeah, folks! Frequent collaborators Method Man — that’s M-E-T-H-O-D, man — and Redman head to the Mezzanine in support of *Black Out 2* (Def Jam) a mere three months after the album’s release. (Hey, do you have any idea how much weed those guys smoke?) Joining the Ticalian Stallion and his partner in rhyme (see what I did there?) is the always restrained, verbally economical Ghostface Killah. Attendees are advised to protect their respective necks at all times. (Papanikolas)

8 p.m. (doors at 7 p.m.), \$35
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

TUESDAY AUG. 18

MUSIC

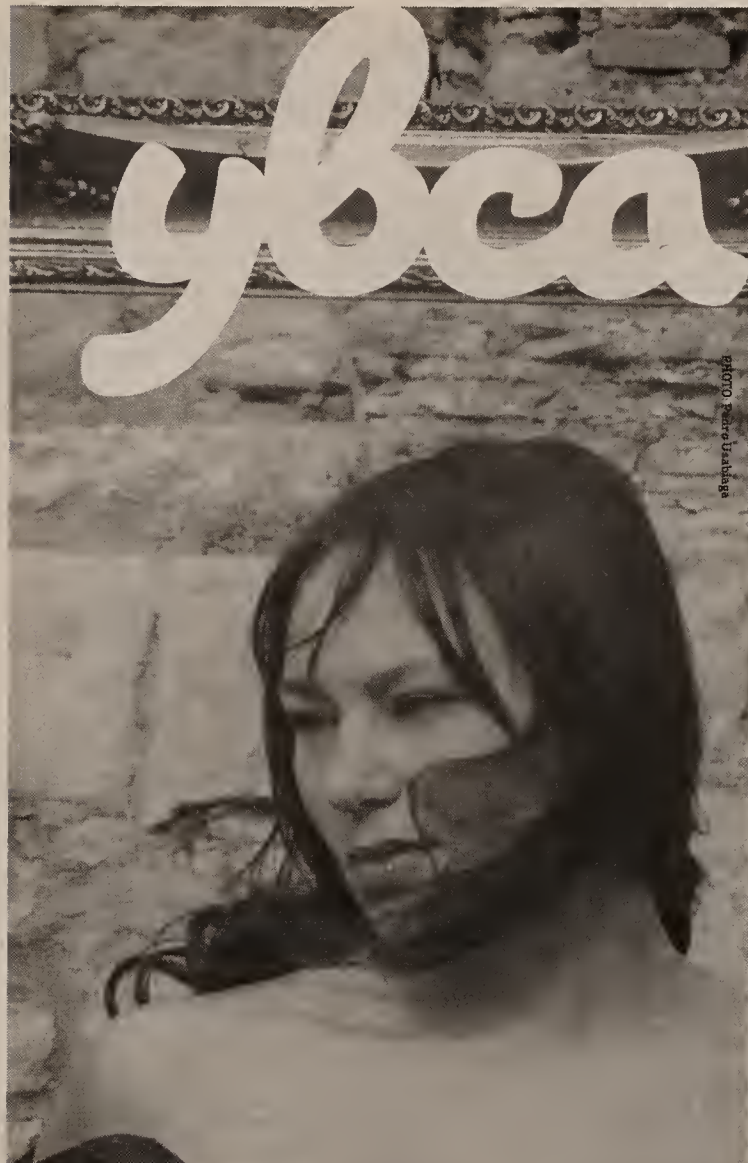
Pissed Jeans

Specializing in a brash, raucous, and infectious brand of rock, Allentown, Pa.’s Pissed

Jeans mix fuzz-drenched rhythms and caterwauling vocals. The band’s latest album, *King of Jeans* (Sub Pop), hits record store shelves today. The standout blistering ditties include “She Is Science Fiction,” “Request For Masseur” and “R-Rated Music.” Here’s hoping the group sears your ears with live versions tonight. (McCourt)

With Mi Ami and Hissing Wound.
9 p.m., \$12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com **SFBG**

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Mad Women

TV DAMES I'm sure you've heard: the critically lauded *Mad Men*'s characterizations are subtle and layered. Its insights into contemporary society, as viewed through the prism of 1960s-era domestic and professional life, are at once nuanced and precisely rendered. Its dialogue is rich in subtext and dramatic allusion. In short, it's, you know, *deep*.

But, also, the outfits really rock. And so do the fabulously messed-up women who wear them. Take vixen head-secretary Joan Holloway, as portrayed by flame-haired siren Christina Hendricks. While Joan — a sex kitten who's all business — bumps her sculptural up-do on the proverbial glass ceiling, the men in the Manhattan offices of the Sterling Cooper advertising agency ogle her "valentine's heart" rear end. Joanie lives for the attention. Brimming with confidence, smarts, and curvaceous sass, this formidable gal wields her sexuality like a fleshy weapon; 40 years in the future, she could have toppled corrupt government administrations without smearing her lipstick. Instead, she makes the coffee, taunts Serious Career Girl Peggy (Elizabeth Moss) about her weight, and brushes off getting raped by her fiancé in the boss's office with a terse, ladylike smile. Let's hope in 1963 her color-coordinated pumps trip over a copy of *The Feminine Mystique*.

If working city-girl Joan is the show's sugar-voiced *femme fatale*, then Betty Draper (lead ad exec Don Draper's icy, model-perfect wife) is its luridly soapy secret weapon. A young Grace Kelly type trapped in the suburban wastelands of upstate New York, Betty (January Jones) is equally as confused — and formidable — as her urban sex goddess counterpart. It's hard to believe, for instance, that the Princess of Monaco would slap a neighbor in a grocery



Mad Men man-eater Joan Holloway.

store after being accused of an inappropriate relationship with a 12-year-old boy. Or reprimand her cheating husband for his choice of mistress ("How could you, Don? She's so *old*.")

Betty's uptight, provincial-princess façade is also the source for some martini-dry comedy. When a foppish younger man tries to seduce her, she sets him straight. "You're so deeply sad," he coos. "No, I'm happy," she replies. "It's just my people are Nordic." Joan stretched out luxuriously on a streamlined chartreuse sofa in a purple shift dress might represent the apex of the show's downtown aesthetic, but Betty's delicate upstate hausfrau is its hypocritical, bourgeois soul. When the new season premieres Aug. 16, I'll be glued to the flat-screen with high-ball glass in hand, enjoying all the scandals '60s-era Manhattan and Westchester County have to offer. Like Don Draper, I feel no need to have to choose just one woman, especially when they all offer such distinct, guilty-pleasure charms. (Michelle Devereaux)

www.amctv.com/originals/madmen

THE MIX

- (1) Lost & Found, Make-Out Room
- (2) *A Sunday in Hell*, Yerba Buena Center for the Arts
- (3) Turtle-watching, SF Botanical Garden
- (4) Swimming, Ocean Beach
- (5) Hello, Folly! Revue, Amnesia

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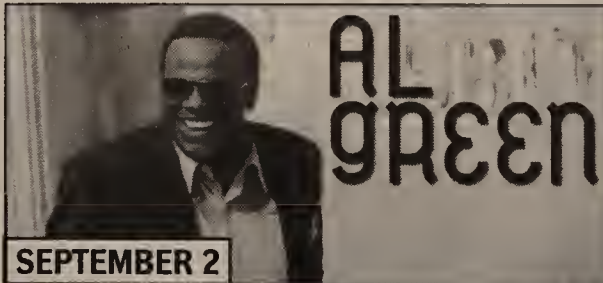
THE CULT
LOVE LIVE

AUGUST 23



MYRLYN MANSON

AUGUST 28



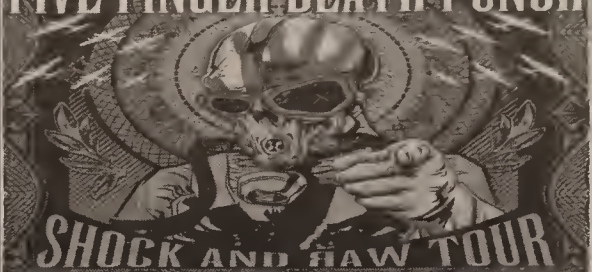
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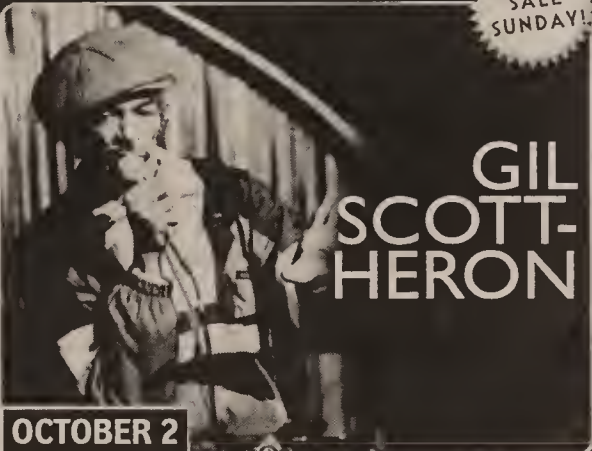


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music

Hip-hop is sicker than Dr. Octagon ever imagined. Feast your eyes and earholes upon Odynophagia, “the rapping plasticization of the pathogenic presence” that looms in the body of one Greg Golding (left). Then try and wrap your mind around the sounds of the Gaslamp Killer, a.k.a. William Benjamin Bensussen.



On the Raël

Tesseract rapper Odynophagia takes aim at your alien wormhole

By Marke B.
superego@sfbg.com

*failed teleportation with a micro-wave is painful
at least my small intestine reemerges
during rainfall
watch where u put those feet —
I have a fetish for on-the-crotch anti-histamine — Odynophagia*

I first caught 23-year-old native transdimensional rapper Odynophagia (www.myspace.com/odynophagia) at a freestyle night at El Rincon. He materialized onstage with his hyperactively dazed hype man King Eljin, flamboyantly brandishing a koi in a little plastic baggie. The atmosphere was immediately tweaked off-center, the inverted rhymes delivered with supersonic giddiness, and the fate of the poor fish in doubt from the get-go. (It survived.)

Earlier, I'd been transfixed by the boob-blackening video for “The Container is Pervasive” from Odynophagia’s mind-twisting first album *Social Masque*, put out this year by his music-film-art distri-

bution and production company Millipede Handjob (www.millipedeandjob.com). MF Doom on shrooms meets meta-fractured art star Ryan Trecartin? Sure, but Odyn, whose name means “painful swallowing” and whose rickety-rocked flow opens a quaking quark-hole in indie hip-hop’s current unholy oatmeal, has limned the freakin’ tesseract, man.

Social Masque was made “half in channel with unconscious, half coping with altered chemistry from bad acid,” he told me. “I call it ‘chemical jaw.’ I do the art of living Sudarshan Kriya every day, and consider myself a mystic surrealist (the 100-year-old French kind), letting anything come through from the nether regions.” Right now he’s getting ready to direct his first film, *Struggled Reagans*, a semi-pornographic deconstruction of *Power Rangers*, featuring aborted quintuplets and a traumatically dripping sink nozzle. “One of the characters is Evie from the sitcom *Out of This World*,” he says. “It’s about nine

percent sex. I’m still casting.”

He’s also recording his second album, *Collage Fossil*, due out in December, which he promises will marry U.K. grime style to “slower, more accessible U.S. commercial rap structures, with a more overtly sexual plotline than *Social Masque* mixed with apocalyptic urgency. Scared about 2012, so making a collage fossil time capsule with an “only certain are invited in” sub-story. Also, more of an subcultural satire.”

SFBG *Sitcoms, sci fi, crotch fungus, sex sweat — what, exactly, are you?*

Odynophagia I’m Odynophagia, the rapping plasticization of the pathogenic presence, looming in the host body of Gregg Golding. He’s a pretty choice mulatto specimen with nice genitals. The nigga just has too many rest-stop asphyxiation rashes. Blame the pressure of hip-hop fame and the Japanese corporation, Tanaka Inc., hot on his trail. (Let’s just say he has eels from Spanish sitcoms lodged in a glass vial in his stomach)

CONTINUES ON PAGE 22 »

SOUND OF VERTIGO: WHY THE GASLAMP KILLER LEADS LISTENERS INTO A HALLUCINATORY ODYSSEY

Music can teleport you to far-off lands and spark nostalgia for distant times. It might elicit lost memories or even summon illusions. You may have never visited Istanbul or São Paulo or lived in the 1960s, but music infects the imagination with a visceral experience of the unknown. The effect is uncanny, mesmerizing, beautiful, and even therapeutic.

But what happens when music pushes its ability to displace to an extreme? When music annihilates your familiar sense of space and warp holes your usual expectations of time? Can listening to music transform you? Los Angeles-based beatsmith and DJ the Gaslamp Killer certainly thinks so. “The music I’m looking for is the stuff that will cut through your brain and just make you feel ... almost overwhelmed,” Gaslamp slowly explains whether arranging cosmic abyss mixtapes like *I Spit On Your Grave* (Obey, 2008) or crafting his own twisted productions, including his just-released debut solo EP *My Troubled Mind* (Brainfeeder), Gaslamp displays a developing genius for charting hallucinatory odysseys into vertigo. His haunted, cinematic music unhinges the listener, approaching a surreal dissociation and restoration of the self.

William Benjamin Bensussen didn’t identify as the Gaslamp Killer until some time after moving to Los Angeles three years back. He grew up in another troubled Southern California paradise cloaked in its own rusted mythology: San Diego. There, a restless Bensussen was already broadening his musical horizons in the fifth grade, listening to Too Short, Jimmy Hendrix, and Dre. A few years later he attempted to satiate his curious, nearly frantic energy by freestyle dancing at raves and in b-boy circles — to electronic and hip-hop music respectively. But it was DJ Shadow who bridged those fractured worlds for Bensussen and ignited a desire to dig into jazz, funk, and psychedelic crates. “I started on this frenzy trying to find all the originals. And then I realized that Shadow had sampled half of his stuff, and he wasn’t as much of a genius as I thought he was,” Gaslamp recalls, laughing. “That’s when I started looking for older records and thinking, well, maybe I could do this.”

Bensussen’s dark *nom de plume* is a bittersweet tribute to his unlikely origins. As a 19-year-old college dropout, he flipped wax in San Diego’s glittery Gaslamp District to a sometimes hostile crowd. Bensussen remembers bitterly a particular confrontation with a vindictive listener. A striking

CONTINUES ON PAGE 22 »

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Odynophagia CONT>

Here I float, in the chemical jaw of scarred spirituality. I move my abacus as a disease routing agent. The powerful Mr. Tanaka drags blue-braid weave from his Segway i2. Upon observing me route cholera to a Wale mixtape listening party, he suggests syndication. Next thing you know, I'm in human form on this toxic plane of samsara, exuding pathogenic spores through my verbal flows in warehouse performances. A big booty white girl with a split-tongue body modification tells me she vibes to my constructivist cumshot rap. Can I fuck her mouth and asshole before Lou Gehrig disease sets in???

I tell her and her crew of needle exchange anarchists to buy my album *Social Masque* at Amoeba or Rasputin (or online if she handicaps and loses friends). But not Aquarius, cuz I was caught vaginally invading the owner's housemate with a Jon Moritsugu DVD.

Can't talk long, Im txtng u frm a dinner party. To my right is Mr. Tanaka, to my left, the head of Raëlianism. Raël compliments designs of Tanaka Inc.'s bright orange metallic clit rings and cybernetic love dolls. Five of the exposed circuit units, for the

He's getting ready to direct his first film, *Struggled Reagans*, a semi-pornographic deconstruction of *Power Rangers*.

spring line, round out our guest list. (Including the K-5, which lactates heated donor sperm out its foam nipples, for lesbians with tit fetishes, ready to start a family.) Oh no it's a trap ...

The love dolls hold my pressure points and flip me on the table, a fork pierces my thigh. Bone marrow squirts on Georgia O'Keefe flower folds. Raël says the Odynophagia energy is the key to mankind's salvation, and was in fact the router of a Möbius syndrome to their extraterrestrial creators. So catch me later, he's about to reclaim the eel and cut open my stomach with plastic Crayola scissors. **9F8G**

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SOUND OF VERTIGO: WHY THE GASLAMP KILLER LEADS LISTENERS INTO A HALLUCINATORY ODYSSEY

CONT>

ingly beautiful woman — who intimidated the then-teenage DJ — queried him angrily *why* he wanted to ruin her time with his *fucked up* music. *Why?* Dumbfounded, wounded, and angry, Bensussen drew sadistic nourishment from the provocation. It helped inspire his first mixtape project, the circa-2000 *Gaslamp Killers*, a lo-fi guzzling of psychotic drums and horror sonic bits. Recently, Bensussen decided to rename himself in light of this original labor of love.

Gaslamp has yet to settle down. He helped found L.A.'s monolithic weekly showcase for uncult beat-driven tracks, the Low End Theory, in the fall of 2006. And he's secured a close affiliation with Flying Lotus' bubbling imprint, Brainfeeder. But Bensussen's troubled mind still wanders, like his music and his words, in perpetual hunger for the rawness of life. "[My music] comes from more of a vicious area," Gaslamp explains, searching for the right words. "Not angry, just passion — but a passion that can't be sugar-coated."

This unmediated passion takes Gaslamp into many dangerous and strangely ethereal caverns. It also jettisons him to the homes of foreign musicians marked by the same shattered pathos. *My Troubled Mind* gathers its influences from all over the globe — Turkey, India, Russia, Mexico, Germany, and Italy. But the way Gaslamp employs samples from these regions defies their idiosyncratic place of origin. He has a rare skill for extracting universal otherworldliness from regional sounds. And he implements their fiercely destructive yet uplifting spirituality into his mind-melting compositions. His music and DJ sets become performances, elusive experiences leaving you charred and fiending for more of their ineffable allure. "I'm glad people can't describe it," Gaslamp says, nearly yelling into the speakerphone. "Once they are able to describe it, that's when they chew it up, spit it out, and leave it behind. The more indescribable and amazing it is, the more you'll hold on to your people, your listeners." (Michael Krimper)

Time travelers

Then is now for four different Bay Area musical trail-blazers

"I thought it would be funny to do a total stereo split, as if the past and the present were trying to have a conversation with each other," says Scott Ryser, describing "East West," a track on the compilation *History of the Units: The Early Years, 1977-1983* (Community Library). "I like the idea that these radically different sounds can share a 'present' time together."

That idea is the motivation behind this article's collection of short profiles. Recently singled out for a rave by Pitchfork, Ryser's synth-punk group the Units is one of four innovative or fierce Bay Area musical forces currently experiencing a contemporary renaissance. Sugar Pie DeSanto's soul, the Pyramids' free jazz, and San Francisco Express's fusion have also inspired reissues or archival compilations. The message is loud and clear: old is new and radical in this era of free-floating sound. (Johnny Ray Huston)

SUGAR PIE DESANTO It's no surprise that New Yorkers called Sugar Pie DeSanto the female James Brown. Like a woman possessed, she pantomimed her petite frame across the stage almost comedically, gyrating to the doo-wop, soul, and R&B that dominated Chicago's famed Chess record label. In fact, De Santo sang with Soul Brother No. 1 in the early 1960s, and her presence made a competitive impression upon the hardest-working man in showbiz. "James was cool with Sugar," De Santo says over the phone, her voice husky and distinctive. "He was a fanatic about his music."

Now in her 70s, the San Francisco-born Oakland resident has seen much during her 57 years in the music industry. DeSanto's list of contemporaries includes Tina Turner, Ray Charles, Smokey Robinson, Jackie Wilson, and Etta James. She may not perform live quite as often as she once did, but she's as risqué now as ever. The new compilation *Go Go Power: The Complete Chess Singles 1961-1966* (Ace/Kent) is a great starting point if you aren't familiar with her work. The package includes a dynamic photo of her scissor-locking an unassuming Londoner with her thighs during a performance. Lyrically, "Use What You Got" deals with notions of natural beauty, superficiality and what it was like to grow up African American and Filipino in SF's Fillmore District. "There was a lot of jealousy," DeSanto remembers. "I had long Filipino hair. It [being multi-racial] wasn't as common or as easy as it is today. Girls would talk crap in the neighborhood."

With 100 original songs under her belt, DeSanto still receives residuals for compositions penned for Fontella Bass and Minnie Riperton. A producer at Chess heard a similarity between DeSanto and James, and a few of their subsequent duets are included on *Go Go Power*. "We recorded in the studio together [in Chicago]," says DeSanto. "We didn't go on the road together." Today, the Queen of the West Coast Blues likes to ride her bike. She's looking forward to performing at Oakland's Jack London Square on September 12th. (Andre Torrez)

THE PYRAMIDS Bad seeds can accidentally generate something good — you can thank an exploitative imposter for contributing to a new surge of interest in the free jazz of the Pyramids. According to the group's Idris Ackamoor, "someone masquerading as a Pyramid" gave the blessing for the respected Japanese label EM to reissue the group's 1976 album *Birth Speed Merging* on CD. Shortly after

Ackamoor discovered this ruse, EM embarked on a more expansive — and legit — collection of his music, *Music of Idris Ackamoor, 1971-2004*. Now, *Birth Speed Merging* and two earlier Pyramids albums — 1973's *Lalibela* and 1974's *King of Kings* — are alive again on vinyl, thanks in part to Dawson Prater's Ikef label.

"I've lost a lot of things in my life, but for all these years, I've managed to hold on to all of the masters of the Pyramids," says Ackamoor, who is busier than ever today due to Cultural Odyssey, his multi-faceted collaboration with

ing then and now. "This music wasn't meant to sell drinks. When I listen to it, it even inspires me. I listen to how I sounded, and the freedom with which I played when I was so young — 19, 20, 21. The intensity is so refreshing. I didn't realize I could play so long." (Huston)

SAN FRANCISCO EXPRESS In the 1970s, San Francisco churned out quality music like nobody's business. But many of those recordings — despite their innovation or solidity — never saw the light of the day. And so today pres-



Getting It Together
by



History of The Units
The Early Years: 1977 - 1983



Welcome back: an excellent quartet of local pleasures bubbles up from obscurity.

Rhodesa Jones. (Before a new set of Bay Area performances next year, a trip to Russia is on the horizon.) Ackamoor was right to hold on to his barely-tapped treasure trove of Pyramids material, because the group's music is built to last. *Birth Speed Merging* scorches ears with proto-noise. Accompanied by Ted Joans' written ideas about Afro-Surrealism, *King of Kings* astounds (the bass runs of "Nsorama") and hypnotizes ("Queen of the Spirits"), in turn.

Such sounds will be a revelation to young listeners, even — or perhaps especially — those whose sensibilities have been shaped by the journeying spirit of the late Alice Coltrane. To paraphrase a credo, the Pyramids played music to make fire and make souls burst out from bodies. "They've tried to snuff out that avant-garde energy," Ackamoor notes, when discuss-

ervationists abound, seeking to revive the lost treasures discarded in the wake of this music renaissance. Recently, the one and only effort of jazz-funk outfit San Francisco Express, *Getting It Together* (Reynolds/ Family Groove, 1979), hit the shelves for a new generation. The album embodies the lush cosmic spirit of free form jazz grounded seamlessly in deep pocket funk.

Little is known about *Getting It Together*. Daniel Borine, Family Groove label owner and source of the reissue, says that the set was recorded circa 1975 at Dr. Patrick Gleeson's infamous Different Fur studios in SF's Mission District. Gleeson, who played Moog synthesizer for the arrangement, doesn't remember the album by name. But oddly enough, *Getting It Together* recalls Gleeson's monumental direction

for Herbie Hancock on the visionary, electrified jazz of *Crossings* (Warner, 1971) and *Sextant* (Sony, 1972) as well as Charles Earland's epic odyssey, *Leaving This Planet* (Prestige, 1973). Even though *Getting It Together* was recorded just after these groundbreaking works, the small independent label Reynolds postponed its release until '79, possibly due to in-house quarrels. The original pressing provided no substantive information on the recording. And, seemingly outdated amid the burgeoning new sounds of modern soul and disco, it quickly faded into dusty record bins across the country.

Despite *Getting It Together*'s unfortunate reception, few jazz-funk records of the mid-1970s sound as cohesive. The sonic landscape shifts effortlessly between conventional melodies and spacey grooves without losing a consistent magnetism. Virtuoso trumpeter Woody Shaw carries the powerhouse horn section, bursting with psychedelic warmth over heavy hitting drum breaks courtesy of Afro-inspired drummer E.W. Wainwright. Gleeson's keys evoke a sensual intelligence and informed taste for adventure. A remarkable synthesis of the lively experimental jazz era, *Getting It Together* still feels as inspired and fresh as ever. (Michael Krimper)

THE UNITS Fate and a bond with the musician Bill Nelson once led them to share three squares a day with Robert Plant, but the Units were a punk or post-punk band. And like any great punk or post-punk band, they lived for confrontation. They played in JC Penney storefront windows and even performed the national anthem at a boxing match.

Still, when the Units invoked the smashing of guitars, they did so as a gesture of contempt towards that six-string signifier of readymade rebellion as much as a protest against traditional authority. Whether singing about burritos and how "the Mission is bitchin'" or adapting Gregory Corso's poetry to song, the Units, you see, wielded keyboards as sonic weapons.

The group's Scott Ryser has some primarily fond and often very specific memories of the keyboards in question. The Arps, the Octigans, the Roland Junos, and various Korgs and Casios. The Sequential Circuits 800 Sequencer, "without question the most promising and at the same time most belligerent" of the group's many "unruly kids." And his "sweetheart," the Minimoog, an invention "better than the automobile and the electric dildo combined." For Ryser, "the Minimoog sounds like god and the devil singing in harmony."

God and the devil sing in harmony throughout *History of the Units: The Early Years, 1977-1983* (Community Library) — that is, when they aren't breaking down gloriously. Or colliding against the live drumming that distinguishes the Units from just about any other synth group. ("I just don't see how a synth band can kick ass without real drums," opines Ryser.) Nervy narratives like "Bugboy" and "High Pressure Days" reflect Ryser's background writing stories and novels, while the sprawling, gorgeous instrumental "Zombo," inspired by Walter/Wendy Carlos, sounds contemporary today. Unlike many retrospective collections, *History of the Units* avoids nostalgia — in fact, Ryser adds a blitz of contemporary images to the sleeve art. "To me, the best thing about our band was just the idea of it," he says. Maybe so, but the reality of the Units will trigger more fine ideas. (Huston)

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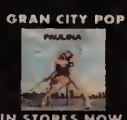
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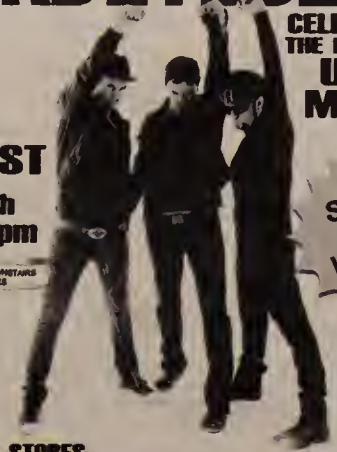
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Mainstream pop music nostalgia neatly packaged in romcom form? Normally we can't go for that, but *(500) Days of Summer* (left, starring Zoëy Deschanel and Joseph Gordon-Levitt) gets a pass, thanks to inventive invocation of all things Hall and Oates.



Summer songs

By Kimberly Chun
a&eletters@sfbg.com

SONIC REDUCER Why did the farmer become a punk rocker? He got tired of haulin' oats. So goes the nyuck-fest a Facebook friend unleashed when I typed that the Joseph Gordon-Levitt dance scene to Hall and Oates' "You Make My Dreams" was on my mind. Why? It was only the best thing about *(500) Days of Summer*. That, and I'm a sucker for those color-coordinated, big-screen numbers right out of a Vincent Minnelli musical — the kind that can inject a "oui, wheel!" Parisian flair even to downtown Los Angeles (an achievement, since I've been thoroughly brainwashed by friends and coworkers to believe pre-Smell L.A. is a scary, cracked-out, body-strewn crime scene that all the trucked-in glam of NAMM and the Grammys cannot defeat).

Oh the music-dependent *(500) Days* has newer songs on its soundtrack. In fact, a major plot point hinges on the Gordon-Levitt character's love of the Smiths — and one wouldn't be too off-base to read the movie as a lengthy promo video of sorts for the charms of She and Him chanteuse Zoëy Deschanel (her "Please, Please, Please Let Me Get What I Want" closes the soundtrack with a nod back to Manchester's primo mopers and unfortunately begs comparisons between her vocals and Morrissey's). But though the Smiths run through the blood and bones of *(500) Days* — an inspired yet derivative love letter to fresh-faced kids and filmmakers everywhere, be they based in Amerindie cinema or la nouvelle vague — Hall and Oates were the

real take-away for me.

Full disclosure: I *loathed* Hall and Oates at one time. The ubiquity and Reagan-era optimism of the duo during the '80s made me recoil into an Anglophile's punky hole. I closed my mind to H&O's punchy, perfect pop charms. The way the forward-thrusting bounce of the keys, rhythm section, and Daryl Hall's well-excited, extremely well-executed vocal performance, complete with Jacko-derived "ooh's," work together in tandem to encapsulate first-love euphoria — and drove 1980's "You Make My Dreams" to the top of the charts. Still, moments like the *(500) Days* dance scene can open one's numbed eyes and ears to the genius of H&O — a testament to a momentary, only-in-dreams marriage, or ménage à trios, of sound and image and story.

Seeing that the *(500) Days* compilation is currently the highest charting indie-ish disc on the *Billboard* soundtrack chart — perched at No. 6, below two *Hannah Montana* offerings, *Twilight*, and the *Transformers* sequel score, I'm inspired to think about the latest top five singles on *Billboard*'s Hot 100 as would-be "You Make My Dreams," redeemable when attached to the right boy-meets-girl narrative. Could these tunes (and accompanying videos) be the ideal stuff of arty rom-com soundtracks?

Black-Eyed Peas' "I Gotta Feeling": Functional but forgettable — and designed for a very specific use, namely girding one's well-oiled, mall-rat loins for a night out, as detailed in the video. I have to wonder, who *likes* the pressure these kinds of images put on you to go out and have a good time? Also I seriously doubt the throwaway hook is going to lodge itself in my cerebral cortex anytime soon.

Drake's "Best I Ever Had": High-school nostalgia with lots of bodacious, jiggly, split-happy peeks in the girls' locker room. Much as the song is all about the regret and longing the great lay that got away can trigger, the video is about ogling and braggadocio clad in the scanty uniform of, uh, women's-sports empowerment: "My shirt ain't got no stripes, but I can make your pussy whistle." Take that, Title Nine haters! Absurdly humorous, but where's the rom part of the rom-com equation?

Taylor Swift's "You Belong With Me": Cinderella meets *American Beauty* (1999) — leached of all the sinister aspects of voyeurism and loaded with an inevitable happy ending. Can you believe the country music sweetheart would ever pass as an ugly duckling? The banjo-embellished up-tempo number could work as the backing track for a down-home swimming hole scene or all-American road trip rom-com montage.

Keri Hilson's "Knock You Down" featuring Kanye West and Ne-Yo: Feh. Knockable, ephemeral pop with a tossed-off Reebok rhyme by West, who, in the video, looks like he's gearing up for a backup career as an actor. Overall I prefer "Turnin' Me On," though Hilson's disco-ball booties here are covetable.

Kings of Leon's "Use Somebody": Will I ever be able to stop cringing after a song title like "Sex on Fire"? This tune was obviously crafted for strategic placement in the why-did-I-lose-her/him scene in our imaginary chick flick. So why do I feel so ... *used* the moment the number ends? Could it be the gratuitous, freeze-frame-able backstage butt shot? These guys could do better — and so could your next Katherine Heigl vehicle. **SFBG**



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Sitar legend Ravi Shankar's every show is a unique, transcendental experience.

NOV
7

SA
7 & 9:30PM

JAZZ DOWN TO HIS TOES
SAVION GLOVER
Palace of Fine Arts Theatre

The tap dancer extraordinaire takes another major step forward with his incendiary jazz quartet The Otherz.

NOV
7

SA 8PM

BRILLIANCE FROM BRAZIL
MILTON NASCIMENTO
Nob Hill Masonic Center

Nascimento's many collaborations with Herbie Hancock and Wayne Shorter have made jazz and Brazilian music history. Beautiful, larger than life!

NOV
8

SU 8PM

THE ESSENCE OF EXPRESSION
ORNETTE COLEMAN
Davies Symphony Hall

The leading innovator of "free" jazz has lost none of his power. An increasingly rare chance to see one of the saxophone iconoclasts and a true jazz giant.

NOV
21

SA 8PM

DOUBLE-BARRELED BLUES BASH
KEB' MO'
SOLOMON BURKE
Paramount Theatre

Keb' Mo' is a living link to the seminal Delta blues. Burke's great songs have been immortalized by Otis Redding and others.

THE COMPLETE FALL SCHEDULE

DISCOVER JAZZ
PIANO, JAZZ & GEOGRAPHY
Thursdays, Sept. 17-Oct. 15, 7-9PM

SFJAZZ MEMBERS ONLY
ERIC REED
Saturday, October 10, 8PM

BENNY GOODMAN SALUTE
EDDIE DANIELS QUARTET
Wednesday, October 21, 7:30PM

OMAR SOSA QUARTET
JOHN SANTOS SEXTET
Thursday, October 22, 7:30PM

GONZALO RUBALCABA QUARTET
Friday, October 23, 8PM

MELODY GARDOT
Friday, October 23, 8PM

HENRY BUTLER
Saturday, October 24, 8PM

PONCHO SANCHEZ
Saturday, October 24, 8PM

MARK MURPHY
Sunday, October 25, 2PM

GAL COSTA
WITH OSCAR CASTRO-NEVES
Sunday, October 25, 7PM

ALFREDO RODRIGUEZ
Sunday, October 25, 7PM

BÉLA FLECK, ZAKIR HUSSAIN
& **EDGAR MEYER**
Wednesday, October 28, 7:30PM

CINDY BLACKMAN'S
ANOTHER LIFETIME
Wednesday, October 28, 8PM

YASMIN LEVY
Thursday, October 29, 7:30PM

NICHOLAS PAYTON & DON BYRON
SPECIAL GUEST IVA BITTOVÁ
Friday, October 30, 8PM

DEE DEE BRIDGWATER
Friday, October 30, 8PM

JAMES COTTON SUPERHARP BAND
WITH HUBERT SUMLIN
Saturday, October 31, 8PM

MARCO BENEVENTO
Saturday, October 31, 9PM

MARC CARY FOCUS TRIO
Sunday, November 1, 2PM

SFJAZZ HIGH SCHOOL ALL-STARS
Sunday, November 1, 3PM

JOHN HANDY
Sunday, November 1, 7PM

GIOVANNI ALLEVI
PATRICIA SCASCITELLI
Sunday, November 1, 7PM

TRIO 3
OLIVER LAKE, REGGIE WORKMAN
AND **ANDREW CYRILLE**
Wednesday, November 4, 7:30PM

BACKYARD ALCHEMY
JESÚS DIAZ, SCOTT AMENDOLA & JAZ SAWYER
Wednesday, November 4, 8PM

ESPERANZA SPALDING
Thursday, November 5, 7:30PM

SARA TAVARES
Friday, November 6, 8PM

PAT MARTINO QUARTET
LARRY GOLDINGS TRIO
Friday, November 6, 8PM

CAROLINA CHOCOLATE DROPS
Sunday, November 8, 3PM & 7PM

JOHN ABERCROMBIE
Sunday, November 8, 2PM

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JAZZ
FESTIVAL
OCT 10-NOV 21, 2009

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presenter of jazz
and education
programs

WED/12 DANCE CLUBS

Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Lonestar Sound, Young Fyah, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 13

ROCK/BLUES/HIP-HOP

Buttercream Gang, Raised By Robots, M. Bison Hemlock Tavern. 9pm, \$6.
Commisure, Room for a Ghost, An Isotope Annie's Social Club. 8pm, \$6.

Dramarama Red Devil Lounge. 8pm, \$20.
Tinsley Ellis Biscuits and Blues. Bpm, \$18.
Glenn Labs, Greening, Johnny Walnut Grant and Green. 9pm, free.
Photons, X-Ray Press, Huff This!, Chasing Shapes Kimo's. 9pm.
Skin Like Iron, Young Offenders, Never Healed, Airfix Kits, Dirty Cupcakes Knockout. 9:30pm, \$5.
Slowfinger, Orchid, Nylon Heart Attack Slim's. 9pm, \$13.
Society of Rockets, Dominique Leone, Reptiel Café du Nord. 9pm, \$10.
Solillaquists of Sound, 40Love, Zutra Bottom of the Hill. 9pm, \$10.
Trainwreck Riders, Fucking Buckaroos, Pretty Boy Thorson and Fallen Angels Thee Parkside. 9pm, \$5.

JAZZ/NEW MUSIC

Kenny Brooks Coda. 9pm, \$7.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.

Marlina Teich Trio Brickhouse, 426 Brannan, SF; (415) 820-1595. 7-10pm, free.
"New Frequencies @ YBCA: Musicians Respond to Wallworks" Yerba Buena Center for the Arts, 701 Mission, SF; www.ybca.org. 6pm, free with gallery admission (\$5-7). With Lisa Mezzacappa and Nightshade/Shimomitsu.
Karen Segal Socha Café, 323S Mission, SF; (415) 643-6848. 8:30pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Brazil Vox Revolution Café, 324B 22nd St, SF; (415) 642-0474. 8:30pm, free.
Jesse DeNatale, Indiana Hale, Petracovich Amnesia. 9pm, \$8.
Flamenco Thursday Peña Pachamama, 1630 Powell, SF; (415) 646-0018. 8pm, 9:30; \$12. With Carola Zertuche and Company.
High Country Atlas Café. 8pm, free.
Gregory Isaacs, Native Elements Independent. 9pm, \$28.

Shannon Céili Band Plough and Stars. 9pm, free.
Summer in the City: Meet MoAD Museum of African Diaspora, 685 Mission, SF; (415) 358-7200. 6pm, \$10. Featuring live Cuban music and dancing.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6. DJs Pleasuremaker, Señor Oz, J Elrod, and B Lee spin Afrobeat, Tropicália, electro, samba, and funk.
CakeMIX SF Wish, 1539 Folsom, SF. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
DJ John Lynch Infusion Lounge. 9pm, free.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop,

R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Tere.
Kissing Booth Make Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Oata.
Motion Sickness Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Enemy, and D_Ro Cyclist.
Popsene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Topa Top Thursdays Club Six. 9pm, \$5. Jah Warrior, Jah Yzer, I-Vier, and Irie Ole spin the reggae jams for your maximum irie-ness.

CONTINUES ON PAGE 37 >>

BOTTOM OF THE HILL
Info line: (415) 621-4455

WED AUG 12
DOOR 8:30
\$8
age: 21+
THE KEGELS
THE PARTY FOULS
JOKES FOR FEELINGS

THU AUG 13
DOOR 8:30
\$10
age: 21+
SOLILLAQUISTS OF SOUND
40LOVE
ZUTRA

FRI AUG 14
DOOR 8:30
\$10
age: 21+
THE GOMORRAN SOCIAL AID
& PLEASURE CLUB
KHI DARAG
BRIAN KENNEY FRESNO
LAST NIGHT'S FLING ALLSTAR BURLESQUE
DJ K-TEL

SAT AUG 15
DOOR 8:30
FREE
SECRET SERPENTS presents...
BURN MY EYES IV ROCK POSTER SHOW

SAT AUG 15
DOOR 8:30
\$12
age: 21+
THE OCTOPUS PROJECT
BIRDS & BATTERIES
THE DONT'S

SUN AUG 16
DOOR 7:30
\$8
age: 21+
THREE RING RECORDS presents...
LOVE IS CHEMICALS
AIM LOW KID
SOLAR POWERED PEOPLE

MON AUG 17
DOOR 8:30
\$8
age: 21+
STEREO FREAKOUT
DRUNKEN HU?
SERENITY NOW!

TUE AUG 18
DOOR 8:30
\$10/\$12
age: AU
PISSSED JEANS
SubPop
MIAMI
HISSING WOUND

WED 8/19
THE PRIDS
Swann Danger • Butterfly Bones
EYEDEA & ABILITIES
Kristoff Krane • Justus Bends

FRI 8/21
THE NEW UP
Company Car • Run Run Run
LA PLEBE
Pop Bottle Bombers • Master Volume

SUN 8/23
TED LEO + PHARMACISTS
Hank IV
TED LEO + PHARMACISTS
JEFF The Brotherhood

TUE 8/25
THE CATHOLIC COMB
The Downer Party • Scott Albright

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SAT. AUG. 15TH
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Darts Night

TUESDAY, 11TH
Keg Killers 9-?

WEDNESDAY, 12TH
9pm live music w/
Garrin Benfield!!

THURSDAY, 13TH
Student Night with \$1 beers!!

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Live music w/ **Heavy Petty** (Tom Petty covers)!!

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OPEN 2PM
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W/ GRASSHOPPER 8pm

THU AUG 13
OPEN 1PM
DJ RUBBER JOHNNY
Music t'Bounce Yer Balls By 10:00

FRI AUG 14
OPEN 1PM
HONEY CIRCUIT
Music t'Pop Yer Power By 10:00

SAT AUG 15
OPEN 12PM
PINOT (LA)
Music t'Go Funk Yerself By 10:30
WHISKEY & STITCHES
(Sacto)
Touch Yer Inner Irish, M'Boyo 9:00

SUN AUG 16
OPEN 1PM
LATE NIGHT MASS
DJ Fr. Ben Dover
Music t'Make New Sins By 10PM

MON AUG 17
OPEN 1PM
OLAN HEALY
Rockin' Covers 9pm

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AMNESIA

WED 8/12
Live gypsy jazz w/ Gaucho 10:30pm FREE
Mitch Marcus Sessions 6-8pm

THU 8/13
Jessie DeNatale 9pm \$8
Indiana Hale • Petracovich
Rob Reich (piano) and 7:45pm FREE
Craig Ventresco (guitar)

FRI 8/14
Loud Farm launch party 9pm
Presenting the Loud Farm/Okay- 8:10-10
Hole monthly w/ Performances by
Jonahs Reinhardt
Tussle, Windsurf, Okay-Hole on records

SAT 8/15
I Can't Feel My Face 10pm \$3
DJs EUG & J Montag
spinning punk, funk, electro, rock,
disco dance, hip hop, no wave

SUN 8/16
Lucas Revolution 7pm FREE
Here Comes a Big Black Cloud
(Portland) • Fast Love 9pm \$7

MON 8/17
Emily Anne 9pm, 8:10-10
Devine's Jug Band
The East River String Band

TUE 8/18
3rd Monday Bluegrass Jam 8:30pm FREE
Free Bluegrass Mondays w/ 8:30pm FREE
Homespun Rowdy
Red Light Open Mic 7pm FREE
w/ Host Philip T. Nails
Rock Out Karaoke! 9pm FREE
Theme: TV Songs w/ host Glenn Kravitz

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THE BEST PARTY OF 2009

OUR BEST OF THE BAY WINNERS EVENT AT MEZZANINE AUG. 5



Sila and the Afrofunk Experience get the crowd movin'.



Political partying: *Guardian* City Editor Steve Jones with activists and shit-disturbers Davide Noyala, Karina Nogisto, Chris Daly, and Whitney Leigh.



The not-so-mad hatters from Goorin Bros. show off their wares.



Gustavo Pesce demonstrates the style that won SF Underwater Hockey the Best Wet Pucks award.



The wild and crazy team from Broken Record show why they're the Best Overall Bar.



Deuce Eclipse from J. Boogie's Dubtronic Science leads the party.



Guardian publisher Bruce B. Brugmann helps the Dallas All-Stars, a senior women's basketball team in town for a tournament at Stanford, break their training regimen.

BEST OF THE BAY 2009: THE WINNERS

We like to call it "the best picture in San Francisco." It's the annual Best of the Bay winners photo — with more than 300 winners standing together before our party at Mezzanine, smiling and saying "Best of" for the camera. For a guide to the numbers, turn to the next page.

1. Ursula Marsten, White Rose Boutique; 2. Teddy Witherington, San Francisco Gay Men's Chorus; 3. Matthew Levesque, Building Resources; 4. Michael Stanton, Peekabootique; 5. Michele Furlong, Peekabootique; 6. Douglas Monsalud, Kitchennette SF; 7. Yilda Campos, Rainbow Grocery Cooperative INC; 8. Michael Levy, SFGMC; 9. Oran R. Scott, La Rosa Vintage; 10. Amir Mogannam, Burgermeister; 11. Frank Racho, Burgermeister; 12. Carlos Poot, Burgermeister; 13. Jeff Hunt, Muni Diaries; 14. Eric Metens, Dollhouse Bettie; 15. Michelle Athanasias, Dollhouse Bettie; 16. Paul Olsen, SF Gay Men's Chorus; 17. Brian Allen, Arthur MacLaughlin & Assoc; 18. Gabriel Yarez; 19. Anne Marie Benfatto, Especially Cats Vet Hospital; 20. Miguel Lopez, Suigeneris Consignment; 21. Issac Mogannam, Phat Philly; 23. Jodet Ghougassian, Samovar Tea Lounge; 24. Rich Hohl, On the Corner Café; 25. Phoebe Minona Durland, Five and Diamond; 26. David Cole, Mission Mission; 27. Amandine Circumflex, Mission Mission; 28. Gustavo Pesce, Underwater Hockey SF; 29. Steve Hill, SF Underwater Hockey; 30. Jose Espinosa, Underwater Hockey; 31. Laurie Makerrie, Mission Pie; 32. Danielle Benson, Mission Pie; 33. Matt Blair, San Francisco Sea Lions; 34. Sarah Hewawitharana; 35. Christian Poirier, Amazon Waterh; 36. Josh Epple, Drewes Bros; 37. Matthew Passmore, Rebar; 38. Timothy Fairley, Oakland Scottish Rite; 39. Alex Kirkpatrick, Oakland Scottish Rite; 40. Daniela Freda, 543 Wellness; 41. Teri Chacon, 543 Wellness; 43. Boudicea Todi, Park Garden; 44. Tag Savage, Mission Mission; 45. Russel Brown, Folsom Street Fair; 46. Janice Wong, Icebee Yogurt; 47. John Miner, Icebee Yogurt; 48. Demetri Moshoyannis, Folsom Street Events; 49. Galen Abbott, Pacificsound; 51. Kyle Swenson, Loquat; 53. Maria Moustakis, Java House; 54. Terry Papadopoulos, Java House; 55. Susan Fay, Java House; 56. Cody Frost, Rainbow Grocery; 57. Mary Ratcliff, SF Bay View; 58. Willie Ratcliff, SF Bay View; 59. Bruce Allison, Bay Verde; 60. Samuel Sharky, Red Vic Movie House; 61. Ariel Nunez, Distortion 2 Static; 62. Gabriel Poene, Somatic Bodywork with 543 Wellness; 63. Adam Smith, Fog City News; 64. Ali Yaremko, Fog City News; 65. Ema iwata, Fog City News; 66. Melissa Crystal, Fog City News; 67. Jason King, Broken Record; 68. Kate Giuglio, Broken Record; 69. Bonnie Duncan, Broken Record; 70. Kristie Lamour, Intima Girl; 71. Zach DeVincent, Distortion 2 Static; 72. Ore M'Ounough BCCMC, Barbary Coast M5/Broken Record; 73. Kalee Dankner; 74. Amandeep Jawa, Best Block-Rockin Bike; 75. Alejandro Durra, Powerhouse; 76. Nicole Ashton, Bay Area Derby Girls; 77. Jaime Tolleston, Bay Area Derby Girls; 78. Carolyn Erdman, SFUWH; 79. The Minister of Info JR, SF Bay View Newspaper; 104. Fernando Santos, Grubstake; 105. Constance L. Korol, Especially Cats; 106. Lori Cockerill, Especially Cats; 107. Carrie Craig, Housing Rights Committee of San Francisco; 109. Christopher Lautz; 110. David James, Amoeba Music; 111. Grant Wells, Wells Electrical; 112. Michael Gibbs; 113. Betsy Ayala; 114. Doug Tracey, REI; 115. Jonathan Whitaker, REI; 116. Mojgan Khodadoust, Dance Dance Immolation; 117. Aura Bland, Sidebar; 118. A. M. Adrain, Sidebar; 119. T.J. Hooker, Dark Garden; 120. Kali Lambson, Dark Garden; 122. Molly Murphy, Jimmy Jane; 123. Alice Alioto, Jimmy Jane; 124. Sarah Qadri, Culture Skate/Satori; 125. Courtney Trouble, nofauxxx.com; 126. Mieke Diener, nofauxxx.com; 127. Suzanne Obst, Root Division; 128. Cate Corbitt, Cate Corbitt Photography; 129. Christina Martinez, La Rosa; 130. James



GUARDIAN PHOTO BY PAT MAZZERA

Robinson; 131. Christian Saga; 132. Sydney Leung, The End Up; 133. George Rowland; 134. Kilu Nyasha; 135. Tom Taylor; 136. Rose Pistola, Rose Pistola Burlesque; 137. Sardy Cruz, Cruz Skate Shop/BAD Girls; 138. Gordon Eckler, Cruz Skate Shop; 139. Michael Moustakis, Java House; 140. Gregor MacLennan, Amazon Watch; 141. Nick Magel, Amazon Watch; 142. Elisa Bravo, Amazon Watch; 143. Bailey Stevens, safe2pee.org; 144. Maggie Frankel, safe2pee.org; 145. Solar Langevin; 146. Jesse Townley, KALX 90.7 FM; 147. Michael Vega, Powerhouse; 148. Sarah Silverman, City Lights; 149. Jake Godby, Humphry Slocombe; 150. Sean Vahey; 151. Audra Angeli-Morse; 153. Halline Overby; 154. Jason Zvanut; 156. Vanick Der Bedrossian, La Mediterranee; 160. Matthew Blackwell, Dance Dance Immolation; 161. Arno Holschoh, Blue Bottle Coffee Co.; 162. Jenny Parma, Muni Diaries; 163. Anamika Khanna, Kasa Indian; 164. Rhea Mistades, 543 Wellness; 165. Elaine Willoughby, San Francisco Underwater Hockey; 166. Sara Wallman, Ambiance; 167. Amy Levine, City Art Gallery; 168. Maura Mannie, Especially Cats; 169. Greta Glassner, Especially Cats; 170. Kendra Kimbrough Barnes, Black Choreographers Festival; 173. Laura Nava, Ambiance; 174. Tiny Garcia, Poor Magazine/San Francisco Bayview; 196. Chris Brennan.

200. Tierardo Rico, Taqueria-Can-Cun; 201. David E. Pinch, Caffeinated Comics Company; 203. Allan Hough, Mission Mission; 204. Ariel Dovas, Mission Mission; 205. Blanca Delgadillo; 206. James Nickerson; 207. Delisa Sage, Collage Gallery; 209. Michael Sage, Collage Gallery; 210. Jerome Goldstein, Christmas Blite; 212. Erin Archuleta, ICHI Catering; 213. Timothy Archuleta, ICHI Catering; 214. Walt von Hauffe, Castro Theatre; 215. Erika Horowitz ND, San Francisco Natural Medicine; 216. Terry Addison, Culture Skate; 217. Trey Courtney, Six Degrees Records; 218. John Gram, Mission Mission; 219. Suzanne Ramsey, Kitten on the Keys; 220. Ron Turner; 221. Aaron Magdangal, City Optix; 222. C.A. Heeger; 223. Michelle Mansour, Root Division; 224. Selene Foster, Root Division; 225. Mark Mekaru, 543 Wellness; 226. Adriana Marchione, 543 Wellness; 227. Ezekiel Gorrincino, Samovar Tea Lounge; 228. Megan Freeman, Bay Area Derby Girls; 229. Emily O'Rourke, Bay Area Derby Girls; 230. Laura E. Ellis; 231. Preston Havill, California Academy of Sciences; 232. Kris Engel; 233. Dori Villalón, San Francisco SPCA; 235. Joanna Fugalli, San Francisco Gyrotonic; 236. Adrian Roberts, Smash-Up Derby; 237. Cheyenne Barr, Café Gratitude; 238. Kathryn Duck, Café Gratitude; 239. Amanda Sage Caskey, Café Gratitude; 240. Corie McMillan, Café Gratitude; 241. Gabriel Garcia, The Brooklyn Circus SF; 242. Gary Martial, The Brooklyn Circus SF; 243. Calvin Leung, The Brooklyn Circus SF; 244. Chasen Laidler, The Brooklyn Circus SF; 245. Sheryl Cohen, Green Zebra; 246. Beth Sturgeon, Green Zebra; 247. Anne Vollen, Green Zebra; 248. Joe Grandov; 249. Sunesl Khanna, Kasa Indian; 250. Timothy Collins; 251. Vanessa Zevallos, Rainbow Grocery; 252. Jenny Greenberg, Rainbow Grocery; 254. Timothy Childs; 255. Vice Cream, Lusty Lady; 256. Ginny Blossom, Lusty Lady.

313. Matt Chaikin, Smash Up Derby; 314. Christopher Ory, Interpretive Arson; 315. Earl Otsuka, Loquat; 316. Curtis Kimball, Crème Brulee Cart; 317. Camila Contreras, Housing Rights Committee; 318. William Geter, The Broken Record; 319. Marlon Crump, POOR Magazine; 320. Stephanie Drenik, Shoe Biz; 321. Werner Werwie, La Rosa Vintage; 322. Cynthia Anderson-Werwie, La Rosa Vintage; 325. Rick Prelinger, Prelinger Library; 326. Megan Prelinger, Prelinger Library; 327. Mary Boyle, Dept. of Children, Youth & Their Families; 328. Colleen Maver, Colleen Maver Designs; 329. Ren Suping, Judahlicious; 330. Matt Mikesell, Bearracuda; 331. Trixie Carr, Smash Up Derby; 332. Jason LeLendre, Richie Panic; 333. Joshua Alexander, Joshua Alexander, CMT; 334. Jill Fox, Dept. of Children, Youth & Their Families; 335. Dee Beutel, BAD (Bay Area Derby) Girls; 336. Sweetcheeks, CONTINUES ON PAGE 36 »

WINNERS CONT.

Lusty Lady Theater; 337. Andrew Burmester, California Academy of Sciences; 338. Cat Abudara, California Academy of Sciences; 339. Colin Turner, Lastgasp; 341. Verma Zapanta, Shoe Biz; 342. Jason Terada, Shoe Biz; 343. Jessica Atreides, The Five & Diamond; 344. Haley Koclicki, The Five & Diamond; 345. Mikie Graham, The Five & Diamond; 346. Sheena Motlo, Judahlicious; 347. Aries Nufes, Distortion 2 Static; 348. Milan Hawthorne, Distortion 2 Static; 349. Darcy Villere, BYOBW; 350. Jonathan P. Kakacek, BYOBW; 351. Dan Bulto, The Broken Record; 352. Nero, The Broken Record; 353. David Curiel, The Broken Record; 354. Brett Davis, The Broken Record; 355. Mike Pletcher, The Broken Record; 357. Kate Jordan, The Broken Record; 358. James Moisey, The Broken Record; 359. Daniela Perez, The Broken Record; 360. Jotan Rieva, The Broken Record; 361. Ben Andrews, The Broken Record; 362. Jon Stewart, The Broken Record; 363. Marcus Bruno, The Broken Record; 364. Matthew Robinson, Bay Area Discovery Museum; 365. Marc Goldfine, B3 Proof; 366. Jessica Rice, The Broken Record; 367. Pamela Rosin, Twilight Vixen Review & S43 Wellness; 368. Mergatroid, Green Apple Books; 369. Eddie Southard, Rainbow Grocery Coop; 370. Wolf Hagar, Rainbow Grocery Coop; 371. Marisa Escobar, City Art; 372. Alana Garay, City Optix; 374. Alan Rodriguez, Mighty Dog Walking & Services; 375. Lauren Waters, Mighty Dog Walking & Services; 376. Maggie Hall, Twilight Vixen Revue; 377. Brian Gardner, Swing Goth; 378. Tina Butcher, Femina Potens; 379. Kendra Stitt Robins, Project Night Night; 380. Joann Wu, Especially Cats Vet Hospital; 381. Kristin Mar, Especially Cats Vet Hospital; 382. Kylea Borges, Paxton Gate; 383. Rob Jolin, Paxton Gate; 384. Monique Jenkinson, Fauxnique; 385. Frank Carmelo, City Optix; 396. Christopher Cooper, Loquat.

444. James Driscoll, Broken Record; 445. Thor, Broken Record; 446. Theo Richey, Broken Record; 447. Sarah Tantillo, Adventure Medical Kits; 449. Paul Mogannam, Burgermeister; 469. DJ Earworm; 470. Janet Lee, Moulin; 471. Leon Jones, Shoe Biz; 472. Margo Cristein, Broken Record; 474. Debbie Goard, Debbie Does Cakes; 476. Joe Sementilli, Adventure Medical Kits; 477. David Schooley, local hero; 478. Coyote Days, Good Vibrations; 479. Jiz Lee, No Fauxxx.com; 480. Jonathan Plotzker, Good Vibrations; 481. Carol Queen, PhD., Center for Sex and Culture; 4872. James Guzz; 483. John Todgya, B&B Pet Supplies; 484. JJ Schultz, Hotel Utah Open Mike; 485. Cynthia Curiel; 486. Eugenia Chien, Muni Diaries; 487. Zoc Fagen, Perch; 488. Sue Puhlhorn, Perch; 489. Glen Mathison; 490. Debi Shargel, Immune Enhancement Project; 491. Nick Urley, Yoga Uula; 492. Jason L. Wong, Tech Collective; 493. Rick Crawshaw, Folsom Gulch; 494. Jim Lukes, Folsom Gulch; 495. William Burns, Folsom Gulch; 496. Cameron Terry, Folsom Gulch; 497. Veronica Rodriguez, Cole Hardware; 498. Louis Rossetto, TCHO; 499. Chris Tavelli.

500. Jennifer Lindsay, Yield; 501. Suzanne LaGasa, MuniDiaries; 502. Molly Bresing; 503. Marco Flavio Marinucci, Cook Here and Now; 504. Lee Williams; Dance Dance Immolation; 505. M.C. Mars; 506. Dawn Kirker; 507. Stephanie Foster, Church Street Flowers; 508. Brianna Foehr, Church Street Flowers; 509. Rachel Shinfeld, Church Street Flowers; 510. Kari Martz, Church Street Flowers; 511. Tara Ramroop, Muni Diaries; 512. Elizabeth Diaz; 513. Ben Diaz, Bayco Vending; 514. Edwin Gustavo P.; 517. Melissa Chavez, DDS; 518. Oz McGuire, Six Degrees Records; 519. Julian Davis; 520. Lute Farnsworth, Art's Automotive; 521. Christian Strohm, Art's Automotive; 522. Barbara Wood, Little Ark Grooming; 523. William LaMontagne; 524. James Sime, Isotope Comics; Geri-Ayn Gaul, Isotope Comics; 526. Malia Spanyol, Thee Parkside; 527. Kristy Feck, Toolworks; 528. Tom Brown, SF Underwater Hockey.

Left, by the pillar, no numbers: Bruce B. Brugmann and Jean Dibble, Bay Guardian publishers.

Far left, on the platform, no number, Princess Pandora.

GUARDIAN PHOTO BY PAT MAZZERA



GUARDIAN PHOTO BY PAT MAZZERA



Christopher Lautz and Christopher Cooper of Loquat, the Best Indie Act.

GUARDIAN PHOTO BY PAT MAZZERA



Wenner Werwie and Cynthia Anderson from La Rosa Vintage celebrate their Best Vintage Clothing Store award.

GUARDIAN PHOTO BY PAT MAZZERA



Elke Van Der Steen, Meg Shino, and Valerie Santillo of Dollhouse Bettie, the Best Place to Buy Lingerie.

PHOTO BY LUKE THOMAS, FOGCITYJOURNAL.COM



The Fresh and Onlys perform for the capacity crowd.

GUARDIAN PHOTO BY PAT MAZZERA



Mysterious D and Adrian of Smash-Up Derby, the Best Cover Band party with Jeffrey Paradise and Ava Berlin.

CONT>>

FRIDAY 14

ROCK/BLUES/HIP-HOP

Bad Friends, Complaints, Keeners Annie's Social Club. 5pm, \$5.

"Bowie Ball: Celebrating All Things Bowie!"

Great American Music Hall. B:30pm, \$20. With Barry Syska's Fantasy Orchestra, 5 Cent Coffee, and OJs MzSamantha and 5kip.

Burnt, Simpkin Project Grant and Green. 9pm, free.

Conquest for Death, N.N., Acephalix, Ruidos Thee Parkside. 9pm, \$5.

Down, Melvins, Danava, Weedeater Regency Ballroom. Bpm, \$30.

Fling, Moller, Nightgowns, Facts on File Knockout. 9pm, \$7.

Gomorrhan Social Aid and Pleasure Club, Khi Daragi, Brian Kenney Fresno, DJ K-Tel Bottom

of the Hill. 10pm, \$10. With Last Night's Fling All-Star Burlesque.

Inspired Flight Otis Lounge, 25 Maiden Lane, 5F; (415) 298-4826. 9pm, free.

Larry McCray Biscuits and Blues. B and 10pm, \$20.

New Thrill Parade, Al Qaeda, Dalmacio Von Diamond and the Enochian Keys, Droughter

Hemlock Tavern. 9pm, \$8.

Quantic and His Combo Barbaro Slim's. 9pm, \$20.

Jonahs Reinhardt, Tussle, Windsurf Amnesia. 9pm, \$7-10. With Okay-Hole on the records.

BAY AREA

Vienna Teng TheatreWorks at Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. Bpm, \$35.

Wendy Darling, Pinstripe Rebellion, Refunds, Loudmouth Yank Fox Theater. Bpm, \$10.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, 5F; (415) 771-1616. B:30pm, \$15.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Larry Carlton Razz Room, Hotel Nikko, 222 Mason, 5F; www.therazzroom.com. Bpm, \$47.50.

B Legged Monster Coda. 10pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, B91 Beach, 5F; 771-6800. Bpm, free.

Jack Jones Yoshi's San Francisco. B and 10pm, \$35.

Tin Cup Serenade Revolution Café, 3248 22nd St, 5F; (415) 642-0474. B:45pm, free.

FOLK/WORLD/COUNTRY

Cuban Nights Peña Pachamama, 1630 Powell, 5F; (415) 646-0018. B:30pm, \$15. Latin dancing Buena Vista style with Fito Reinoso, and Eddy and Gabriel Navia.

Georges Lammam Ensemble Peña Pachamama, 1630 Powell, 5F; (415) 646-0018. 10:30pm, \$15.

JimBo Trout and the Fishpeople, Misipipi Rider Plough and 5stars. 9pm.

Sekouba Bambino Diabate Independent. 9pm, \$25.

Sila and the Afro Funk Experience Fillmore Center, Fillmore at O'Farrell, 5F; (415) 921-1969. 6pm, free.

Spring Creek Noe Valley Ministry, 1021 Sanchez, 5F; (415) 545-5238. Bpm, \$15-17.

Zej Socha Café, 3235 Mission, 5F; (415) 643-6848. B:30pm, free.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.

Bar on Church 9pm. Rotating OJs Zax, Zhaldee, and Nuxx.

Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, OJ Centipede, and Shane King.

Fat Stack Fridays Koko Cocktails, 1060 Geary, 5F; (415) 885-4788. 10pm, free. With rotating OJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.

Fo' Sho! Fridays Madrone. 10pm, \$5. OJs Kung

Fu Chris, Makossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics.

Free Funk Friday Elbo Room. 10pm, free. With OJs Vinnie Esparza, B-Cause, and guest Asti Spumanti.

Gay Asian Paradise Club Eight, 1151 Folsom, 5F; www.elghtsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.

Go Bang! Oeco 5F, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident OJs White Girl Lust, Swayzee, Philie Ocean, and more.

Lovebuzz Annie's Social Club. 9pm, \$5. Rock, classic punk, and 90s with OJs Jawa and Melanie Nelson.

M4M Fridays Underground 5F. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you

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CONTINUE5 ON PAGE 38 >>

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ZIP CAR GREEN
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9-2am

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3rd Saturday | 10pm-2am | 21+ ID
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SUNDAY the 16TH
A BENEFIT TO BEAT CANCER
Featuring DJ's, Comedians and a Raffle | 7pm

MONDAY the 17TH
DR. SKETCHY'S
Please join us for this month's drawing workshop on Monday, August 17th 2009! The workshop runs from 7-10pm. It's \$10 general admission for sketchers, or \$7 for students or teachers with I.D. The best part... it's FREE for anyone wanting to just drop in

TUESDAY the 18TH - CLOSED
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punksgitcut.blogspot.com
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TUESDAY • AUGUST 25 • 6PM
FRUIT BATS

FRIDAY • AUGUST 28 • 6PM
TY SEGALL

BERKELEY:

SUNDAY • AUGUST 23 • 6PM
JAY REATARD AMOEBa TOUR

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8/20 - BLOWFLY, BLAG DAHLIA ROCK LEGEND, FRACAS, MAD MACKA
8/22 - THE EX-BOYFRIENDS, MY FIRST EARTHQUAKE, VITAMIN PARTY
8/23 - ARNOCORPS, A BAND OF ORGS, UNTAPPED FURY, DAGOBAB
8/26 - CASH AND BRIAN, BAD FRIENDS, MADFAG, ORNITHOLOGY

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FRI 8/14
NEW THRILL PARADE 9PM \$7
AL QAEDA (W/MIKE WATT)
DALMACIO VON DIAMOND AND THE ENOCHIAN KEYS

SAT 8/15
LEOPOLD & HIS FICTION 9PM \$6
SPYRALS
CANDY APPLE

SUN 8/16
HALF HANDED CLOUD 9PM \$6
RED PONY CLOCK
BOAT

MON 8/17
PUNK ROCK SIDESHOW 10PM FREE
W/DJ TRAGIC & DUCHESS OF HAZARD

TUE 8/18
SCRABBEL EARLY 8PM \$6
PREGNANT
IMRA

WED 8/19
PERFORMER MAGAZINE CO-PRESENTS:
STONE FOXES
THE LONELY H
BUXTER HOOT'N 9PM \$7

THU 8/20
SAN KAZAKGASCAR 9PM \$6
WHEN DINOSAURS RULED THE EARTH (AUSTIN)
TBA

FRI 8/21
TUSSLE 9PM \$8
GRASS WIDOW
PSYCHIC REALITY
ROYALCHORD

SAT 8/22
LOW RED LAND EARLY 6PM \$5
APPOMATTOX

SUN 8/23
T.I.T.S. LATE 9:30PM \$7
PLASTIC CRIMEWAVE (CHICAGO)
THE WICKED WICKED WAYS

MON 8/24
MAGGIE MORRIS 9PM \$5
GHOSTIES

TUE 8/25
PINS OF LIGHT EARLY 7PM \$5
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THURSDAY AUGUST 13 9PM \$1D (INDIE)
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FRIDAY AUGUST 14 9PM \$10 (INDIE)
SOMEHOW AT SEA
STEVE TAYLOR
PANCHO-SAN BOXES (OUR LADY OF THE HIGHWAY)

SATURDAY AUGUST 15 8:30PM \$10/\$12 (ROCK)
SHELBY ASH PRESENTS:
THE FIGHTING SUPAKS
PALEFACE
LEDBETTER AND HIS BEST BET
JUSTIN GORDON & THE WRECKING BALL

SUNDAY AUGUST 16 8PM \$1D (INDIE)
DIVAS OF THE DARK FEATURING:
LOOP! STATION
JILL TRACY
NICKI JAINE

MONDAY AUGUST 17 8PM \$1D (ROCK)
BEN RICHARD
COLOUR
WEATHER PENDING

TUESDAY AUGUST 18 8:30PM \$12 (INDIE)
MAX TUNDRA
CRYPTACIZE

WEDNESDAY AUGUST 19 8:30PM \$1D (INDIE)
MOTHER MOTHER
HIJK • FOMA

THURSDAY AUGUST 20 9PM \$1D (INDIE)
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STRIP MALL ARCHITECTURE
THE LOVE X NOWHERE
SILIAN RAIL

FRIDAY AUGUST 21 9PM \$1D (ROCK)
DIEGOS UMBRELLA
CANNONS AND CLOUDS
LADY DANVILLE
PETER GOETZ

SATURDAY AUGUST 22 9PM \$12 (SONGWRITER)
VALERIE ORTH BAND
RACHEL EFRON ENSEMBLE
MIA AND JONAH

SUNDAY AUGUST 23 8PM \$11/\$13 (INDIE/FOLK)
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TUESDAY AUGUST 25 8:30PM \$10/\$12 (INDIE)
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FRI/14 DANCE CLUBS

songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
VSL Friday Vessel, B5 Campton Place, 5F; (415) 433-8585, 9pm. With DJ Eve Salvail.

SATURDAY 15

ROCK/BLUES/HIP-HOP

Roger Clyne and the Peacemakers Great American Music Hall, 9pm, \$16.
Elin Jr, Minks, Claire El Rio, 4pm, \$10-15.
50 Million, Shellshag, Screaming Females, Kreamy Llectric Santa, Reaction Three Parkside, 9pm, \$5.
Fighting Supaks, Paleface, Ledbetter and His

Best Bet, Justin Gordon and the Wrecking Ball Café du Nord, 8:30pm, \$12.
Git Some, Secret Wars, Olehole Bender's Bar, 800 S. Van Ness, 5F; www.bendersbar.com, 10pm, \$5.
Havespecialpower, Midnight Strangers, Girl With the Violent Arts Li Po Lounge, 8:30pm, \$7.
Iron Maidens, Oreo, Sticks and Stones Annie's Social Club, 8pm, \$15.
Ivan Neville's Oumpstaphunk, Eric Krasno and Chapter 2 Fillmore, 9pm, \$25.
Leopold and His Fiction, Spyrales, Candy Apple Hemlock Tavern, 9pm, \$6.
N.A.S.A. Independent, 9pm, \$18.
Octopus Project, Birds and Batteries, Oon'ts Bottom of the Hill, 10pm, \$12.
Earl Thomas Biscuits and Blues, 8 and 10pm, \$22.
Wild Child Slim's, 9pm, \$20.

JAZZ/NEW MUSIC

Alphabet Soup Coda, 10pm, \$10.
Audium 9 1616 Bush, 5F; (415) 771-1616, 8:30pm, \$15.

Larry Carlton Rrazz Room, Hotel Nikko, 222 Mason, 5F; www.therazzroom.com, 7 and 9:30pm, \$47.50.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, 5F; (415) 771-6800, 8pm, free.
Jack Jones Yoshi's San Francisco, B and 10pm, \$35.
"New Frequencies @ YBCA: Next Wave of Global Landscape" Yerba Buena Center for the Arts, 701 Mission, 5F; www.ybca.org, 8pm, \$25.
With Tanya Tagaq/KIHNOUA.
Mary Redente Socha Café, 3235 Mission, 5F; (415) 643-6848, 8:30pm, free.
Ricardo Scales Top of the Mark, 9pm, \$10.

FOLK/WORLD/COUNTRY

Ember Plough and Stars, 9pm.
Evening with Accordions Café Royale, 800 Post, 5F; (415) 441-4099, 8pm, free. Featuring Rob Reich and Marie Abe.
Here Comes a Big Black Cloud, Fast Love Amnesia, 9pm, \$7.
Lucas Revolution Amnesia, 7pm, free.

Matt Morris Revolution Café, 3248 22nd St, 5F; (415) 642-0474, 8:45pm, free.
Orquesta Rumba Café The Ramp, 855 Terry Francois, 5F; (415) 621-2378, 5pm, free.
Tanya Tagaq with Kihnoua Yerba Buena Center for the Arts, 701 Mission, 5F; (415) 978-2787, 8pm, \$25.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Booty Bassment Knockout, 10pm, \$5. Booty-shaking hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.
Cock Fight Underground 5F, 9pm, \$6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.
Fred Everything and Olivier Oesmet Vessel, 85 Campton Place, 5F; (415) 433-8585, 10pm, \$10.
Fire Corner Koko Cocktails, 1060 Geary; BB5-4788, 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.

HYP Club Eight, 1151 Folsom, 5F; www.eightsf.com, 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Industry Mighty, 10pm, \$25. With DJs Jamie J Sanchez, James Torres, Russ Rich, and more.
Saturday Night Live Fat City, 314 11th St; self-made2c@yahoo.com, 10:30pm.
Saturday Night Soul Party Elbo Room, 10pm, \$10. With DJs Lucky, Phengren Oswald, and Paul Paul.

SUNDAY 16

ROCK/BLUES/HIP-HOP

Half Handed Cloud, Red Pony Clock, Boat Hemlock Tavern, 9pm, \$6.
Loop! Station, Jill Tracy, Nicki Jaine Café du Nord, 8pm, \$10.
Love is Chemicals, Aim Low Kid, Solar Powered People Bottom of the Hill, 8pm, \$8.



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FRI 8/14 **ANTE UP W/ DJ'S RAMROD AND ALLIN** 10PM
SAT 8/15 **SHAKEDOWN W/ DJ DAVE** 10PM
SUN 8/16 **DJ TOBYN 7PM & FERGAL** 10PM
MON 8/17 **DJ RECORD STEALER WHEELER** 10PM
TUE 8/18 **ALCOHOLOCAUST W/ WHATSHISFUCK AND SPECIAL GUESTS** 9PM
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Lucid Lovers Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.
 Stanley Coda. 9pm, \$7.

FOLK/WORLD/COUNTRY

Emily Anne, Devine's Jug Band, East River String Band Amnesia. 9pm, \$7-10.
 Mindia Devi Klein St. John Coltrane Church, 1286 Fillmore, 5F; (415) 673-7144. 7pm, \$10-25.
 Marla Fibish, Erin Shrader, Richard Mandel and friends Plough and Stars. 9pm, free.
 Fiesta Andina! Peña Pachamama, 1630 Powell, 5F; (415) 646-0018. 7pm, \$12. With Eddy Navia and Sukay.
 Grooming the Crow, Lariats of Fire Thee Parkside. 4pm, free.
 Rolando Morales Quintet The Ramp, 855 Terry Francois, 5F; (415) 621-2378. 5pm, free.
 Salsa Sundays El Rio. 4:15pm, \$8. With Julio Bravo.

BAY AREA

Toby Keith, Trace Adkins Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; www.livenation.com. 7:30pm, \$20-74.

DANCE CLUBS

August T-Dance Ruby Skye. 5pm, \$25. With the Perry Twins.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludachris, and guest Ross Hogg.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Jack! Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

CONTINUES ON PAGE 41 >>

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8/15 BINGHI GHOST W/ 7TH STREET BAND
 Record Release Party
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8/16 HOT POCKET
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SUNDAY 8/16 HONEY SUNDAYS
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WILD CHILD
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D'LUCCA

Wed, August 19
WILLIE K
with special guest Joe Cano

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VAN HUNT

Thurs, August 20 (10pm, Late Show)
GREG SCOTT

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THE BELASCO/ROWELL PROJECT
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MUSIC



PHOTO BY ALEX KACHA

Crocodiles

▶▶ **PREVIEW** A long line of lo-fi troubadours have come crawling over the horizon these past few years. Crocodiles fit right in, but also stand out in more ways than one. The San Diego duo's got its tight, tattered jeans and Jesus and Mary Chain comparisons, its vocals that sound like they were recorded through blankets, and plenty of attitude.

Just like many of the duo's garage-rat contemporaries, Crocodiles' music is a tangle of all things hipper-than-thou. But there's a menacing intrigue bubbling up from beneath the scaly synth rhythms and claustrophobic distortion — scrub away the requisite hazy feedback and you'll find a pair of sardonic scowls.

The meticulously crafted set of songs on Crocodiles' debut album *Summer of Hate* (Fat Possum) prove that frontman and beat programmer Brandon Welchez and guitarist Charles Rowell are junkies for juxtaposition. Diamond-cut hooks and Welchez' defiant wails weave in and out of electronic drones, resulting in a seamless summer LP.

Both Welchez and Rowell were once part of the SoCal punk outfit The Plot to Blow Up the Eiffel Tower. After lineup metamorphoses and the death of a band member, the two found themselves writing shoe-gaze-punk songs tinged with glee and gloom. Ready-made for living room dance parties, "Refuse Angels" finds the Crocs slithering to a furious, acidic electro beat and sneering that they feel "just like Leon Trotsky." "Here Comes the Sky" is a lonely, sun-baked ballad with arpeggios straight out of a latter-day Beach Boys recording.

Crocodiles aren't just riding the fuzzy, noisy wave that's so very in vogue and au courant — they're surfing it with attention to every pulsating beat and damaged guitar note. (L.C. Mason)

CROCODILES With Pens, Graffiti Island.

Wed/19, 7:30 p.m., \$10-\$12.

Rickshaw Stop, 155 Fell, (415)

861-2011. www.rickshawstop.com

CONT. >>

MONDAY 17

ROCK/BLUES/HIP-HOP

Can't Find a Villain, King Robot, Construct Existence Crew, Paulie Rhyme, Beta Central, Monica Ramos Elbo Room. 9pm, \$5.
 Dicky Betts and Great Southern Slim's. 8pm, \$30.
 Stereo Freakout, Drunken Hu?, Serenity Now! Bottom of the Hill. 9pm, \$8.

BAY AREA

Third Eye Blind Fox Theater. 8pm, \$29.50.

JAZZ/NEW MUSIC

Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricosf.com. 7pm, free.
 Yellowjackets with Mike Stern Yoshi's San Francisco. B and 10pm, \$20-26.

FOLK/WORLD/COUNTRY

Free Bluegrass Monday Amnesia. 6:30pm, free.

DANCE CLUBS

Arcade Lookout SF, 2600 16th St., SF; www.lookoutsf.com. 8pm, free. With OJs Jory and Johnny B spinning alt. 80's and new wave.
 Black Gold Koko Cocktails, 1060 Geary; BBS-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
 Going Steady Oalva. 10pm, free. OJs Amy and Troy spinning 60's girl groups, soul, garage,

and more.

King of Beats Tunnel Top. 10pm. OJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with OJs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and OJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Spiff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 18

ROCK/BLUES/HIP-HOP

Antioquia, Sex With No Hands Elbo Room. 9pm, \$7.
 Fat Tuesday Band Biscuits and Blues. 8pm, \$15.
 Pissed Jeans, Mi Ami, How to Make Swords Bottom of the Hill. 9pm, \$12.
 Scrabbel, Pregnant, Imra Hemlock Tavern. 8pm, \$6.
 Emiliana Torrini, Anya Marina Great American Music Hall. 8pm, \$20.
 Max Tundra Café du Nord. 8:30pm, \$12.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
 Euliptian Quartet Socha Café, 3235 Mission, SF; (415) 643-6848. 8:30pm, free.
 "Jazz Mafia Tuesdays" Coda. 9pm, \$7. With Shotgun Wedding Quintet.

Ricardo Scales Top of the Mark. 6:30pm, \$5.
 Yellowjackets with Mike Stern Yoshi's San Francisco. 8 and 10pm, \$20-26.

FOLK/WORLD/COUNTRY

Misterioso Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
 Slow Session with Vince Keehan and friends Plough and Stars. 9pm, free.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm, free. With OJ Blackstone.
 Eclectic Company Skylark, 9pm, free. OJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
 Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz.
 Womanizer Bar on Church. 9pm. With OJ Nuxx. SFBG

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8/21 000R 9PM NO COVER! **HELLA GAY DANCE PARTY!** DJ'S BLACK, DURT, RYAN & GSTAR SPINNING ELECTRONICA, INDIE, HOUSE & HIP-HOP

8/22 000R 9PM \$8 **GRAND LAKE** GUIDANCE COUNSELOR, THE SUPER CUTES

8/29 000R \$15 www.ticketweb.com **DEATH ANGEL** SKINLAB, KAOS

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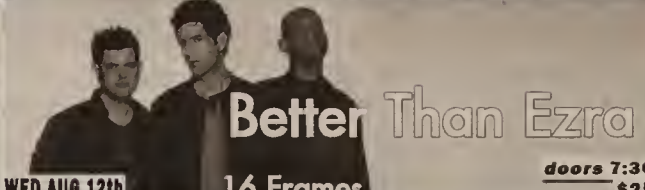
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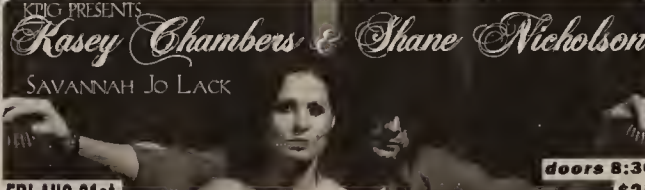


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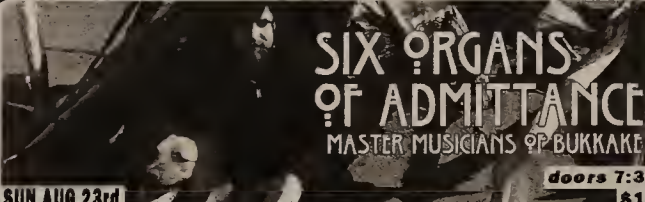
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visual art

Tut, Tut. Does the Boy King have more farewell tours than Cher? He's back at the de Young, one of his first hot spots, which means a glimpse at gilded funerary masks and other golden delights for those who fork out the ticket price. A modest summer blockbuster show at SFMOMA connects photography by Ansel Adams (right) with paintings by Georgia O'Keeffe. | TUT PHOTOS BY ANDREAS T. VOEGELIN AND KENNETH GARRETT. ANSEL ADAMS' SAINT FRANCIS CHURCH, RANCHOS DE TAOS, NEW MEXICO, COURTESY ANSEL ADAMS PUBLISHING RIGHTS TRUST



Dead heat

Old is new again as conservatism defines museums' summer survival strategies

By Glen Helfand
a&eletters@sfbg.com

TREND Summer's not over, but it might not be too soon to identify Michael Jackson's passing as the touchstone cultural event of season. Icons and paradigms have been crumbling at a remarkable clip: California narrowly avoided a financial abyss, stalwart businesses folded, major pop and art figures died. New Langton Arts, a venerable San Francisco alternative gallery, may not survive the season.

Art museums are inherently rigid institutions. As much as they've been loosening up with livelier programs, they exist to present, collect, and protect the ever-fracturing canon. It's difficult not to survey San Francisco's big-ticket summer shows without considering recessionary measures. As endowments shrank, it was widely reported that museums would be tightening their belts by concentrating on their collections rather than on creating expensive new shows, and by presenting exhibitions for longer

stretches of time. These shifts seem more like retrenchment than exciting revisions.

The de Young Museum's current "Tutankhamun and the Golden Age of the Pharaohs" exhibition is perhaps more interesting as a barometer than as a well-designed (albeit to resemble a deluxe burial chamber) state-of-the-art showcase of ancient artifacts. It is, first and foremost, a return to proven formulas. Tut was the subject of the first museum blockbuster, and it worked like gangbusters for the de Young in 1979. Back then the boy king seemed to compete with a vibrant Farrah Fawcett for poster space on teen walls, but currently, evidence of him outside of banners on SF light poles seems scant. The pharaoh's not the media darling he once was, but apparently the Fine Arts Museums, of which the de Young is a part, is banking on him. (Ironically, Tut is organized by a subsidiary of AEG Live, which also produced the ill-fated Michael Jackson tour.)

Tut is firmly placed as a mul-

tiseason blockbuster, a cash cow to be milked into spring. He'll be followed by an Impressionism show, another safe bet the de Young has made before. The Legion of Honor's print retrospective devoted to John Baldessari — an uncharacteristically contemporary artist for the space — will be followed in December by a Cartier jewelry show.

The Tut exhibition's press preview was bolstered by official optimism and ample refreshments. There was a spread of Middle Eastern nibbles and pyramid-shaped servings of custard, and media reps left with gift bags containing a catalog and chocolates. It seemed like the old days, before endowments took their Madoff hits. There was a panel of speakers in the theater. Fundraiser socialite Dede Wilsey said she wished her sons were as successful as the king. Zahi Hawass, secretary general of Egypt's Supreme Council of Antiquities, spoke of Tut discoveries with entertaining bluster. Gavin Newsom worked the civic booster angle, touting a power trio of summer museum shows: "Georgia O'Keeffe and Ansel Adams: Natural Affinities" at SFMOMA ("Richard Avedon: Photographs 1946-2004" had yet to open), "Chagall

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WALK LIKE AN EGYPTIAN: "TUTANKHAMUN" IS ALL ABOUT THE BOOTY

"Wonderful things." So said Howard Carter in 1922 when the archaeologist was asked what he saw upon peeking into the just-opened tomb of boy-king Tutankhamun. Almost a century and many world tours later, King Tut's wonderful things — enough beautifully crafted, jewel-encrusted, and gilded loot to last a dynastic ruler through the afterlife and beyond — still hold their allure.

At least that is the belief underlying "Tutankhamun and the Golden Age of the Pharaohs," Tut's latest greatest hits global tour (it started in Los Angeles in 2005), which has made a penultimate stop at the de Young Museum on its encore run of U.S. venues. Displaying 50 of Tutankhamun's burial objects, along with artifacts from the tombs of his royal predecessors, family, and court officials, Golden Age aims to give a broader picture of the good life in the 18th Dynasty (1555-1305 BCE). But really, it's all about the booty.

And while Tut's famous golden funerary mask is not on display (it has been deemed too fragile to travel, and like the pharaoh's mummy, coffins, and sarcophagus, it will never leave Egypt), there is still plenty to "ooh" and "ahh" over: The scarab shaped pectoral amulet inlaid with lapis lazuli and other precious stones, a jewel encrusted canopic coffinettes for the king's viscera that resembles his more famous gold sarcophagus in miniature, and two nested coffinettes that morbidly contain the remains of fetuses whose relation to Tut is still being determined.

Given our current depression, nothing seems simultaneously more fantastically alien, or more apropos a reminder of our last gilded age, than the glittering horde on display. Although, perhaps because of Tut's enduring celebrity (there's something endearing about watching groups of school kids press up against the display cases, having once been a self-appointed junior Egyptologist myself), Golden Age pleasantly lacks the undertones of clueless class condescension that hung about the Legion of Honor's recent "Artistic Luxury: Fabergé, Tiffany, Lalique" exhibit like stale perfume. Or perhaps Dede Wilsey just doesn't have a canopic jar to graciously loan, as she did with her own Fabergé egg for that exhibit. Then again, when admission for a family of four amounts to a week's worth of groceries, something's not right.

Lately I've been thinking of another deceased king, also remembered as forever young, in relation to Tut: the King of Pop. Michael Jackson once

CONTINUES ON PAGE 44 »

Museums **CONT»**

and the Artists of the Russian Jewish Theater, 1919-1949" at the Contemporary Jewish Museum, and Tut at the de Young. Although each of these exhibitions puts forth a specific viewpoint on its subject — the Chagall show is driven by the fascinating sweep of political and theatrical history while "Natural Affinities" probes an artistic dialog — the list of names sounded emphatically conservative, even for summer blockbuster season. There's not a living artist in the bunch.

This isn't so strange — after all, big institutions follow Hollywood models by packing the houses with mainstream fare and saving the more thoughtful offerings for fall. Both SFMOMA and the de Young exceeded audience expectations last summer with their Frida Kahlo and Dale Chihuly shows, respectively. The de Young take was reportedly bumped up by brisk sales of pricey pint-size Chihuly sculptures. And due to the practice of sometimes booking shows years in advance, these offerings were in place before the downturn. How are they faring?

The de Young won't release attendance figures until a show has closed — in the case of Tut, that means after March 28, 2010. A museum publicist could offer a cagey comment that "response from visitors has been phenomenal." (This despite the steep nonmember ticket price of \$27.50.) SFMOMA is more forthcoming. It unofficially stated that Adams/O'Keefe held steady but admissions spiked when Avedon opened, almost recalling Kahlo crowds. (These exhibitions have a \$5 surcharge.)

The Avedon show is handsome, with images of the famous in crisp black and white. So many of the subjects, though, are emphatically

It's difficult not to survey San Francisco's big-ticket summer shows without considering recessionary measures.

of another era — iconic celebrities and political figures who have passed. Janis Joplin, Marilyn Monroe, César Chávez, and various Kennedys, among others, are figures that continue to embody their cultural power in Avedon's pictures. And Tut more than maintains his royal allure — gold holds its value. But finance gurus also tout making more unusual investments in times like these, and one hopes that our institutions will use this moment to engage in some portfolio diversification. **SFBG**

CHAGALL AND THE ARTISTS OF THE RUSSIAN JEWISH THEATER, 1919-1949

Through Sept. 7
Contemporary Jewish Museum
www.thecjm.org

GEORGIA O'KEEFE AND ANSEL ADAMS: NATURAL AFFINITIES

Through Sept. 7
San Francisco Museum of Modern Art
www.sfmoma.org

TUTANKHAMUN AND THE GOLDEN AGE OF THE PHAROAHs

Through March 28, 2010
De Young Museum
www.famsf.org

WALK LIKE AN EGYPTIAN: "TUTANKHAMUN" IS ALL ABOUT THE BOOTY

CONT»

cast himself as a shape-shifting stranger who woos Iman's Queen Nefertiti with his dancing prowess in the ancient Egyptian-themed video for 1992's "Remember the Time." But I feel it would have been more fitting for him to play the Boy King. In many ways he already was the Tut of our time.

The comparison is underscored by the Julien's Auctions exhibit of Jackson's possessions, which retroactively seems an augury of Jackson's untimely death. The rococo furniture, the self-aggrandizing effigies, the five-figure gewgaws: Jackson's royal treasury held hideous things, but they are wondrous all the same. The universe is strange. NBC Chicago recently reported on how a 3,000 year-old bust of an Egyptian woman at the Field Museum has been receiving unusual amounts of attention because of its resemblance to the latter day visage of Jackson. Maybe one day, and perhaps only in a future envisioned by the likes of Bruce McCall, Neverland will come to the de Young. **(Matt Sussman)**

JOHN BALDESSARI A PRINT RETROSPECTIVE

from the Collections of
Jordan D. Schnitzer and His Family Foundation

This exhibition presents over 100 prints spanning four decades of John Baldessari's career from the 1970s when the artist abandoned painting to work exclusively with photography and text. He is known for his use of photographic images and text to which he adds colorful cutout shapes to create unique collage-based arrangements.

7.11.09—11.8.09

John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation has been organized by the Fine Arts Museums of San Francisco and the Jordan Schnitzer Family Foundation.

Image: John Baldessari, *Person with Guitar (Red)*, 2005. Five-color screenprint on Sintra board with hand painting.
Collection of Jordan D. Schnitzer

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stage

A history of headlocks and more in Fog City Wrestling: Corvus Ventura has a hold on “El Cayman” Jr. Morales (left); Dylan Drake fights the count as Malachai looks on (center); and Vennis DeMarco chokes Dan Danielson (right).

GUARDIAN PHOTOS BY BEN HOPFER



The ring

Pro wrestling comes alive again in one of its oldest, most devoted homes — the Bay Area

By Tony Papanikolas
a&cletters@sfbg.com

COVER STORY Going to the DNA Lounge during the middle of the day is a strange proposition. But on a Saturday afternoon in late June, the San Francisco bar is filled with a hundred or so people, including, strangely enough, Kris Kristofferson, whose son Jody is trying out a different kind of public career. There's a smattering of people hanging out on the balcony level, but most of us are pressed against metal guard rails that surround a ring set up in the center of the dance floor. Professional wrestling has, ahem, put a stranglehold on venue, and it's the middle of the show.

A newcomer with a spiny bi-hawk and spiked shoulder pad named Nate Graves — a muscle-bound cross between a *Mad Max 2: Road Warrior* extra and the guy from *Prodigy* — is set to fight “the Mexican Werewolf,” El Chupacabra, a local favorite who wrestles in multicolored face paint and prosthetic fangs. Even when entering the ring, both wrestlers' movements tell a story; the newcomer is stiff and deliberate, a menacing behemoth, while the significantly

smaller El Chupacabra darts around in unpredictable bursts.

The bell rings, and the two exchange some preliminary holds and throws before drubbing one another with loud, theatrical strikes. I'm sandwiched between a stylish young woman in her early 20s, noticeably buzzed, and an average looking dude in a Giants shirt. They spend most of the fight leaning over me to hassle each other. The young woman really has it out for Chupy. As the newcomer hoists our protagonist into the air, she screams for the larger man to “drop him on his fucking head.”

Wrestling's harshest critics tend to view it as a theater of violent, regressive, antisocial posturing. But a decidedly gleeful atmosphere permeates the venue. El Chupacabra wriggles out of the precarious position, and the two adversaries call for an impromptu toast in the spirit of the nameless unifying energy that takes hold during a wrestling event.

FOUND IN THE FOG

Fog City Wrestling is a year-old promotion based out of San Francisco. Relatively unknown in the grand scheme of indie wrestling — most of the larger promotions are based

on the East Coast — FCW has nevertheless carved out a comfortable niche in the Bay Area, already home to several smaller federations. The promotion may be relatively new, but professional wrestling in San Francisco has a lengthy — if often ignored — history. Fans who grew up in the era of WWE (World Wrestling Entertainment) CEO Vince McMahon Jr.'s homogenized “sports entertainment” empire may be surprised to learn that Northern California as a whole was once home to one of the hottest wrestling promotions in the country.

Throughout the pre-WWE (then the World Wide Wrestling Federation) 1960s and 1970s, promoter Roy Shire's Big Time Wrestling, a Bay Area extension of the once powerful National Wrestling Alliance, regularly showcased some of wrestling's big-name stars and future legends, such as local hero Pat Patterson, Superstar Billy Graham, and Rocky Johnson, whose son Dwayne briefly dabbled in the sport of kings as The Rock. Though Shire's mini-empire extended all the way to Sacramento, the Bay Area was the promotion's home base. Selling out the Cow Palace on a regular basis,

Big Time Wrestling exemplified a halcyon period when pro wrestling was vibrant, gritty, and regional.

Big Time Wrestling owed part of its success to the territorial wrestling industry it existed in, a system where local feds dominated the markets of their particular region. In contrast to the major performers of today, most wrestlers weren't beholden to a specific promoter, leaving them free to travel the country. But Shire's own ingenuity was key to his fed's notoriety.

According to long-time wrestling photographer, columnist, and all-around avid fan Mike Lano, the promoter — a former wrestler — was regarded by his wrestling business contemporaries as a promotional genius. For Shire, personality and a dynamic, athletic wrestling style were paramount. “[He] demanded excellence from his wrestlers,” Lano says. “Matches had to be excellent or he would yell and chew the guys out.” This democratic booking philosophy, which favored talent and originality over marketability, is closer to the indie wrestling scene of today than to the monolithic WWE.

The Bay Area's diversity played a major role in Shire's booking strategy. He promoted wrestlers of color as some of Big Time Wrestling's top stars, a savvy move that allowed the multifaceted Bay Area to see itself represented heroically in the ring. Afa Anoa'i Sr., better known to wrestling fans as Afa the Wild Samoan, followed in the footsteps of

his legendary uncle, “High Chief” Peter Maivia (Rocky Johnson's father-in-law), who commanded a massive Pacific Islander fan base. Though he was a journeyman by nature, returning to the Bay to wrestle for Shire's promotion was always a special experience for the Wild Samoan. “Because we [had] a lot of my Samoan population there, sometime[s] [the] fans [would] get out of control and a riot [would] break out in the crowd,” he remembers via e-mail. “But it was all good.”

This story demonstrates a common truth in wrestling: when the drama in the ring speaks to one's own experiences and sensibilities, the event as a whole is that much more fun and engaging.

THE POLITICS OF WRESTLING

Fog City Wrestling promoter/cofounder Dominick Jerry started out as a Humboldt County concert promoter before relocating to San Francisco with his wife in 2003. Booking FCW's matches and storylines, he tells me, gives him the opportunity to play around with the politics of mainstream wrestling, a compelling provisional touch I suspect won't be on WWE's agenda any time soon.

Mainstream wrestling is often criticized for its socially conservative slant, a turn-off for many fans whose personal beliefs are less “kill the evil foreigner.” But Jerry feels that in a

CONTINUES ON PAGE 47 »

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SPLIT DECISIONS: PRO WRESTLING'S MANY ROUNDS OF - AND ROWS BETWEEN - FAMILY VALUES AND SEX AND VIOLENCE



The L.A.-born Lucha VaVoom brings
lucha libre to contemporary
California pro wrestling.
GUARDIAN PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

Sexo y Violencia. It's a fitting tag for the L.A.-born spectacle known as Lucha VaVoom. Combining the traditional Mexican art form of lucha libre with a titillating burlesque show, this unique blend of entertainment has definitely found its niche audience.

The marriage of sex and violence (in varying degrees) has always found its way into the squared-circle's storyline, whether it be Hulk Hogan's alleged lusting after Miss Elizabeth in the 1980s, or the more suggestive eye candy that the WWF/E (World Wrestling Federation and World Wrestling Entertainment) began parading around when the "Divas Campaign" kicked off in the 1990s.

Pro wrestling has always found a way to reflect mainstream and pop culture, even if its fans are considered to be on the fringe of society. The sport's two major peaks in late 20th century popularity are defined and clear-cut. In the 1980s, rock 'n roll, notions of good vs. evil, and the onslaught of mass consumerism ushered in the era of Hulkamania. In the 1990s, as the lines that defined heroes became more blurry and edginess and exaggerated sexuality took hold, cable television's Monday Night Wars and Austin 3:16 catered to the era of the intelligent fan.

Jan. 20, 1984: during the height of the Cold War, President Ronald Reagan's Secretary of State Charles Shultz designates Iran as a sponsor of international terrorism. Three days

later, Hulk Hogan beats the Iron Sheik in Madison Square Garden to claim his first WWF world title. This was no coincidence. In fact it was destiny.

Vince McMahon, arguably wrestling's most savvy promoter, had been aggressively buying out smaller independent and regional promotions, building the monster that would become the WWF/E. With his tanned Venice Beach body-builder's physique and peroxide blond locks (and presumably with steroids coursing through his veins), Hogan was touted as the all-American hero. It totally made sense to play up current events by having the Sheik, with his curl-toed boots (somehow implying that he's Arab or evil) drop the title to Hogan, a symbol of our patriotic righteousness.

By no means was this a new formula. But never before had pro wrestling marketed it so successfully. The battle lines were drawn, and much like in neoconservative propaganda, any Russian or Arab in wrestling was clearly the bad guy.

In the 1980s, wrestling had a facade of innocence — the fans knew whom to root for, despite darker dealings behind the scenes with the steroid scandal about to explode. But fast-forward to wrestling's peak years in the 1990s, and things didn't exactly read as "family entertainment" anymore.

Midway into the '90s, the Monday Night Wars were in full swing. WCW

(World Championship Wrestling), a rival promotion, had begun to give Vince McMahon a run for his money. WWE's *Raw* and WCW's *Nitro* were consistently cable's two top-rated shows, and they played off each other competitively, giving way to a more adult product. Wrestling had become cool again. Storylines became intricate and good guys played bad.

During the Clinton era, Hogan's real American image wasn't cutting it anymore. Wrestlers jumped ship between promotions in dramatic fashion, depending on where the better deal was or simply because they'd burned a bridge. "Stone Cold" Steve Austin's beer-drinking common man persona as the quintessential badass provided an opportunity for universal identification with someone who rails against authority, gives his boss the middle finger, and basically lives the dream by kicking ass and taking names.

Wrestling's popularity comes in waves, and like politics, it vacillates between conservatism and unbridled, graphic mayhem. At the moment, McMahon's WWE is experiencing a "family entertainment" renaissance — he's trying to steer away from blood and sexual innuendo, keeping things PG. It might not have the same type of exposure as the big leagues, but Lucha VaVoom keeps wrestling's sex and violence solidly intact. No heroes necessary. (Andre Torrez)

Local roots and mainstream wrestling go toe to toe as the Rock squares off with "Stone Cold" Steve Austin at Cow Palace in 2000.

PHOTO BY MIKE LANO/
WREALANO@AOL.COM



The ring CONT.

town as singular as San Francisco, a promotion needs to cater to local sensibilities to survive. He cites, among other regional overtures, a handful of appearances by *Differ'nt Strokes* star Todd Bridges (no doubt drawing from his experiences battling the Gooch) as an appeal to '80s nostalgia.

Jerry is also interested in the reinvention of character types that a small SF-based promotion would allow for, and quite possibly necessitate. "Wrestling is not a sport that's very sensitive to race," he tells me over the phone. "But at the same time, it plays on race and it knows it. I see that I have a chance to change things and do things a little different."

He expresses pride in a recent storyline that saw a Middle Eastern wrestler named Sheik Khan Abadi become the promotion's most popular wrestler, genie pants and all. (Abadi recently relocated to Florida. When I interviewed the East Bay-born wrestler, he fondly recalled his experience wrestling in SF: "They cheered me 'cause they thought I wrestled well and [because] I was wrestling for them. That was one of the greatest feelings ever — to be respected for what I do, and not just typecast for being Middle Eastern.")

The opening match on Fog City Wrestling's Saturday afternoon card sees your standard square-jawed tough guy face up against longtime Californian indie star Angel the Hardcore Homo. On the one hand, the persona borders on minstrelsy -- it's a sort of hybrid between the implicit button-pushing of Gorgeous George and lucha libre's rodeo clown-like "exotico" type. But the match itself tells a less straightforward story. Angel is clearly the hero in the contest, reconfiguring some of the mainstream's predictable gay panic tropes into a slapstick offensive that plays off his opponent's increasingly comical discomfort. Toward the end of the match, two teenage-looking guys standing across from me start an "Angel" chant.

On the surface, San Francisco doesn't seem like the kind of community that goes in for (nonironic) professional wrestling. But scanning the crowd, I notice a sizeable number of bohemian types — an *Unknown Pleasures* shirt even made an appearance a few shows back. Outside the venue, would they readily admit to their fandom, or at least to their interest in wrestling? Perhaps this insecurity is on its way out.

For a true believer, self-consciousness isn't a problem. Fog City Wrestling's Jerry doesn't see indie

wrestling strictly as a subculture.

"Everybody knows pro wrestling," he gushes. "Everybody might not admit they like pro wrestling, but everybody does. If it's on TV, as opposed to *Regis and Kelly*, you'll probably put on pro wrestling."

WE NOW RETURN TO THE EVENT, ALREADY IN PROGRESS

When I ask wrestleophile Mike Lano what the Bay Area has to offer that is missing from mainstream wrestling today, he responds with a common sentiment. "They [pro wrestling territories] were all unique. The television was unique, the talent was unique. Guys were not reading promos off a teleprompter or being told what to say by script writers." Fans today may not be getting an entirely comparable experience to the glory days — the DNA Lounge is a long way from the Cow Palace, for one thing. But the spirit of originality Lano remembers from the Shire days has carried over, bringing with it the simple pleasure of watching two colorful characters go at it on a Saturday afternoon.

The main event of Fog City Wrestling's Saturday bill is a slice of unadulterated pro wrestling traditionalism. Dylan Drake is one of FCW's marquee stars. He's a dapper-looking guy with floppy brown hair of a non-threatening length. His name is an alliteration, like Clark Kent. His hirsute opponent has the biblically sinister moniker Malachai, and sports an enormous beard — wrestling shorthand for pure evil.

During a main event bout, there's a feeling of conclusiveness to everything, like the ghost of Howard Cosell is narrating the action in the crowd's collective mind. Each punch or hold becomes an ultimate moment that all preceding punches and holds of the show have foreshadowed. This is one of the last vestiges of Big Fight atmosphere, the Ali-and-Frazier effect, or, in keeping with the wrestling aesthetic, Rocky Balboa and Thunderlips. Sure enough, ironic detachment and snarky asides die an undistinguished death amidst the consecrated buzz.

Whether or not the majority of the audience are wrestling diehards, prodigal childhood fans, or just looking for an excuse to drink during the middle of the day, some dormant instinct takes hold as the fight commences. In true wrestling fashion, the match ends in a massive donnybrook of interference and conveniently bad refereeing, postponing the inevitable denouement for another month or two. This is pro wrestling, after all. We head home to a Sunday morning coming down. **SFBG**

Good Boys and True

PREVIEW According to St. Joseph's, an all-boys prep school, its students are expected "to be good boys and true. To strive towards competence, courage, and compassion always." Well — easier said than done, right? In *Good Boys and True*, scandal erupts at the Washington, D.C. prep school when a violent sex tape is discovered circulating campus grounds. When Brandon, captain of the football team, is accused of being the faceless figure in the tape, his life and the lives of those closest to him are changed forever. Taking place in 1988 (long before sex vids became commonplace), the rumors of Brandon's crime spread like wildfire and send ripples throughout the very rich, very white, and very proper community.

Written by Roberto Aguirre-Sacasa, a writer for HBO's *Big Love*, the play explores the themes of wealth, privilege, and power. It follows the relationship between Brandon and his mother as she tries to reconcile with the heinous crime her son is accused of, as well as Brandon's relationship with his best friend Justin, which is more than just platonic. What will become of the Dartmouth-bound football all-star as his life spirals out of control? What dirty secrets will be revealed about those around him? *Good Boys and True* makes its West Coast debut at the New Conservatory Theatre Center, where it is one in a collection of LGBT-themed plays featured during NCTC's Pride season. **(Victoria Nguyen)**

GOOD BOYS AND TRUE Aug. 14–Sept. 20. Wed.–Sat., 8 p.m.; Sun., 2 p.m., \$18–\$40.

New Conservatory Theatre Center, 25 Van Ness, SF. (415) 861-8972, www.nctcsf.org

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Good Boys and True New Conservatory Theatre Center, 25 Van Ness, SF. (415) 861-4914, www.nctcsf.org. Previews Aug. 14, Opens Aug. 22. Runs Wed–Sat, 8pm; Sun, 2pm. Through Sept. 20. NCTC presents the West Coast premiere of Roberto Aguirre-Sacasa's drama.

My Fair Lady Novellus Theater, Yerba Buena Center for the Arts, SF. (415) 978-2787, www.ybca.org. \$14–\$5D. Opens Aug. 14. Runs Fri, 8pm; Sat–Sun, 2 and 8pm. Through Aug. 23. Lamplighters Music Theatre brings their signature flair to Lerner and Loewe's musical.

ONGOING

Aaron Trotter and the Incident at Bikini Beach EXIT Theatre, 156 Eddy; 289-6766, www.thunderbirdtheatre.com. \$18–\$22. Thurs/13–Sat/15, 7:30pm. Thunderbird Theatre Company presents a full original comedy by Peter Finch of KFOG radio. **"AfroSolo Arts Festival"** Various venues; 771-2376, afrosolo.org. Prices vary. Various dates through Oct. 15. AfroSolo Theatre Company presents the 16th annual festival celebrating artists giving voice to the black experience, featuring music, visual arts, and more.

August: Osage County Curran Theatre, 445 Geary; 512-7770, shnsf.com. \$35–8D. Tue–Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept. 6. The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons. **Crash Cabaret: Where Queers Collide** Mama Calizo's Voice Factory, 701 Mission; 978-2787, www.ybca.org. \$1D. Fridays, through Oct. 25. As part of the PUSH PLAY→YBCA Summer Festival, Mama Calizo's hosts a series of interactive, activist, and social justice events.

East 14th Marsh, 1062 Valencia; 1-800-838-3D06, www.themarsh.org. \$20–35. Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Aug. 3D. Don Reed's solo play, making its local premiere at the Marsh after an acclaimed New York run, is truly a welcome homecoming twice over. It returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood. **(Avila)**



PHOTO BY LOIS TEMA PHOTOGRAPHY

Now and at the Hour EXIT Stage Left, 156 Eddy; 931-1D94, www.theexit.org. \$15–25. Fri/14–Sat/15, 8pm. Writer-performer Christian Cigagal's current and latest is also his most successful attempt yet at blending consistently dumbfounding displays of prestidigitation and a dramatic narrative with a power of its own. **(Avila)**

One Flew Over the Cuckoo's Nest SF Playhouse, 533 Sutter. \$3D–\$4D. Tues, 7pm; Wed–Sat, 8pm; Sat, 3pm. Through Sept. 5. Dale Wasserman's stage adaptation of Ken Kesey's anti-authoritarian novel is a solid theatrical work in its own right, and holds up remarkably well in this production from SF Playhouse. **(Avila)**

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3D06, www.thrillpeddlers.com. \$3D–69. Fri–Sat, 8pm; Sun, 7pm. Through Sept. 2D. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Putting It Together Custom Made Theatre Co., 965 Mission; 1-800-838-3D06, www.custom-made.org. \$15–3D. Wed/12–Sat/15, 8pm. Custom Made Theatre Co. performs Stephen Sondheim's musical revue.

Shades of Gray Next Stage, 152D Gough; 333-6389, wehavemet.org. \$25. Thurs/13–Sat/15, call for times. Theatre Shark's inaugural launch is a contemporary riff on Wilde's *Picture of Dorian Gray* by late SF theater artist Jeffrey Hartgraves (Carved in Stone; Shark Bites), who died last September after battling bone cancer. The company itself, which includes several longtime colleagues, is a happy outcome of founder Hartgraves' final plunge into theatrical waters. But directors Donald Currie and Liz Ryan don't get much bite from this inconsistently engaging, occasionally witty rumination on aging. It revolves around a mild-mannered gay man on the cusp of middle age (a wooden, gradually sympathetic John Steen), whose latest birthday puts him in a funk. His more extroverted best friend (Andrew Calabrese) sends him to a carnivalesque portrait photographer (a suitably imposing David Bicha) who, Mephisto-like, grants depressed Dorian a new lease per the gothic tale, more or less. This leads to a personality shift, in the course of which he alienates best friend but meets true love (a solid, dashing Michael Vega). Ricocheting off the main action, as counterpoint, is a barroom scene featuring two aging queens (Bruce Moody and John Hutchinson)—although "ricochets" is too dynamic a word for the enervating 10am-martini affect of this slack and underwritten subplot. Some video work above the stage augments the clunky staging of Dorian's inner-thoughts with a slender techie fin, but it's hard to say how deep the still waters beneath really run. **(Avila)**

South Pathetic New Conservatory Theatre Center Decker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22–\$4D. Wed–Sat, pm; Sun, 2pm. Through Aug. 23. Actor-comedian Jim David continues to bounce around the television dial with ongoing success but wanted originally to conquer Broadway. He did, for 16 performances, as the emcee in a big gaudy Broadway flop called *The Best Little Whorehouse Goes Public*. Maybe it should have been a solo show: David's hilarious one-man recounting of a career long point is filled with nothing but highs for his audience. Rebounding from his 10-minutes on Broadway and a stalled career in the Big Apple, he heads home to Thermal, South Carolina in abject desperation to take a job directing its community theater production of Tennessee Williams' *A Streetcar Named Desire*. Thomas Wolfe warned you can't go home again. Indeed, Wolfe himself tried this. David reminds his audience. "He died there." The deceptively unassuming-looking David, however, goes home and kills, at least in the re-telling. The plot may sound all too predictable in its waiting for Guffman promise, but David's preposterous Southern stereotypes—and the lessons, certainly not about acting, that they impart—are drawn lovingly from the real thing and generously padded with his own cutting wit. **(Avila)**

Stop Hating Imagination Time V: Laugh 'n a Half! Studio 25D, www.pianofight.com. \$20. Fri/14–Sat/15, 8pm. PianoFight's touring sketch comedy act returns, featuring SHIT Show mainstays.

Taming of the Shrew Dolores Park, SF; (51D) 440-0813, www.womanswill.org. Free. Sat/15–Sun/16, 1pm. Woman's Will presents an all-female performance of Shakespeare's classic.

The Unexpected Man EXIT Theatre, 156 Eddy; (800) 838-3D06, www.sparestage.com. \$2D. Wed/12, 8pm; Sat/15, 2pm. It's hard to resist the idea of seeing veteran stage actor Ken Ruta on the intimate Exit Theatre stage in the Bay Area premiere of a play by Yasmina Reza—the French playwright who penned *Art* and just walked away with a Tony for *The God of Carnage*. **(Avila)**

A View From the Bridge Phoenix Theatre, 414 Mason; (510) 835-4205, www.offbroadwaywest.org. \$30. Thurs–Sat, 8pm. Through Aug. 22. Government regimes and political pogroms come and go, but the neighborhood's rules are the same now as they were in the 1950s, when Arthur Miller wrote his resonant working-class drama. **(Avila)** **SFBG**

food + drink

New Tsing Tao Restaurant offers Chinese standards in a comfy-old-shoe of a space just off the main drag in West Portal.

GUARDIAN PHOTOS BY RORY McNAMARA

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Where the sun don't shine

By Paul Reidinger
paulr@sfbg.com

The shock of the new can involve dazzlement, yes, but that's not inevitable. Sometimes the new doesn't seem all that different from the old, and the shock mainly has to do with how little things have actually changed. In our hyperaccelerated culture of progress, *new* means *better*, so the word gets deployed a lot, like bait on a fisherman's hook, without necessarily signifying much. I never saw an old Tsing Tao restaurant and don't even know if there was one, but the four-year-old New Tsing Tao in West Portal has the lived-in look of one's favorite pair of weekend shoes — old Wallabies, maybe, or maybe duck boots, since West Portal can be damp, drizzly, and drippy, and certainly has been this summer.

New Tsing Tao does have its newish qualities, mostly the line of bulbous, science-fiction-red halogen lamps that dangle on long cords from the ceiling. Their racy glow suggests a bordello, starship, or hipster club. Pretty much everything else suggests a friendly neighborhood Chinese restaurant, including the rather worn-looking burgundy-colored carpeting on the floor and a long mural depicting (presumably Chinese) mountains in winter along one of the walls. Carpeting isn't much favored these days by edgy restaurant designers, who seem to have

given their love to various hard and glossy surfaces, but it remains useful as a damper of noise. You can hear yourself think inside New Tsing Tao, and you can hear what the person across the table is saying, too. Maybe ordering another Tsing Tao.

The food is rather classic San Francisco neighborhood Chinese food, the kind we tend to take for granted unless something goes wrong: a delivery gets messed up or the place goes out of business. Servings are large, prices are modest, and service is well-practiced and cheery in its way. The location — on a bendy stretch of Ulloa Street off the main drag — also offers a subtle charm; it's a village within a village, without the drama of streetcars pacing back and forth like caged animals.

If drama you nonetheless must have, you might like the sizzling rice soup (\$5.95 for the smallest size), which features a brick of toasted rice that resembles a Rice Krispie bar and hisses and sizzles fabulously when tossed into the broth. The rice is a diva, simultaneously giving value for money (including entertainment value) while overwhelming the rest of the soup's players, a troupe of worthy character actors including chicken, prawns, peas, water chestnuts, and straw mushrooms.

The menu includes many standards, including potstickers (\$5.95 for a clutch) — they are chubby

— and mu-shi pork (\$8.50), bits of meat and shredded napa cabbage ready to be spooned into rice pancakes with some hoisin sauce. If I've ever had bad versions of either of these dishes, I can't remember them, and New Tsing Tao's are just what one expects. In restaurants, we tend to like what we expect. The menu is vegetarian-friendly; the potstickers can be had in meatless guise, as can hot and sour soup (\$5.50), which is rich in tofu splinters to make up the flesh deficit. (The meat version costs a little more, \$5.95.)

Twice-cooked pork (\$6.75 at lunch), although alluringly described as "hot," did leave me slightly disappointed. The meat was a little tough, the sauce tasted mostly of soy, and the promised heat was little in evidence. Some of the better stir-fry dishes are to be found under the aegis of "chef's specialties." These include a preparation called Phoenix Dragon (\$10.50), an everything-under-the-sun cornucopia of shrimp and shredded chicken breast tossed with snow peas, baby corn, straw mushrooms, and water chestnuts. If you could only have one dish from the menu, you would probably be pleased with this one.

I also admired the orange beef (\$8.95), in part because it was spicy enough to satisfy the menu card's "hot" claim, and — more important — because the meat was not crisp-fried or deep-fried, just

quickly turned in a hot wok so that it remained supple and juicy. Deep-frying has its charms, crispiness being one of them, but it can seem perversely out of place in Chinese cooking, which places so much emphasis on gently handled vegetables. Fresh vegetables are crisp the way nature intended.

The main dishes are generally served with a sizable ration of white rice. You are asked if you want it, which means it's possible in theory to opt out, but it has a tendency to turn up anyway, and accumulates like piles of snow left by plows, massive and indistinct. The casual wastefulness of this bothers me — not at New Tsing Tao in particular but as a wider phenomenon in Chinese restaurants. In a straitened era when even the flow of junk mail has diminished, this might be a moment to revisit the white rice glut in Chinese restaurants — a time (as Lincoln put it in quite a different context) to think anew. **SFBG**

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Worth it

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS He signs his e-mails Romeo. I sign mine Juliet. It's cute, but you try not to think about how that one ends.

You know ... well, you probably don't know, so I'll tell ya: if you're a trans woman dating men, you can spend years and years and years trying to find one who doesn't either cream his pants or throw up as soon as you take your clothes off. And then, by some miracle of shifting continents and a spectacularly rare alignment of stars, planets, and good hair days, you do! You find, in fact, *the one*. Now, like everybody else in love, you have to kinda wait. And see. What happens.

There are questions. There is distance. There are Capulets and Montagues, jobs, exes, currents. There are riptides and undertows, sharks, lions and tigers and bears ... and there are days when you feel like you are on Cloud 10. I like those days. They're way better than the other ones, where you feel like you are hacking your way through a jungle of impossibility with a plastic butter knife and without mosquito repellent.

Yo, Shakey, is this what love is supposed to feel like? A million mosquito bites? Probably not, but I'll take it. I'll take it because it's perfect. It's perfect! It really is — give or take 5,822 miles and a logistical conundrum that would make Alfred North Whitehead reach for his binkie — perfect.

My head hurts. Again. (And again and again.) The last time I remember feeling really physically good, let's see, I was sitting in my new favorite restaurant with my soccer girlfriends, eating grilled meatball and green apple spring rolls dipped in this insanely delicious orange pork sauce.

And if you think that sounds slightly odd, the next item on the menu is a grilled shrimp Popsicle on sugar cane.

No, it's not some kind of funky fusion foofoo place, it's Pot de Pho, Geary and Parker streets, and I love it. Yeah, it's a little pricier than most Vietnamese restaurants, but worth it because it's worth it, and fun. They don't overly worry about authenticity. I like that. It's like, let's do Vietnamese food with all the best ingredients possible, well-

researched recipes, and a sense of fun.

Our waiterguy person, like the menu, was full of enthusiasm. He told us he was starting a new happy hour thing, making cocktails and punch and stuff using just wine and sake by way of alcohol.

The pho was good, I didn't order it, of course, because I'd eaten noodle soup for lunch and dinner the day before, and still had a big pot of it at home in my fridge. But I did taste.

It's \$10 for a large bowl, \$8.75 for a medium, and \$5 child size. And, although they do offer a chicken pho, a vegan pho, and even (for a couple bucks more) an ahi tuna pho, they *don't* offer tendon and tripe as options for their beef pho.

That's the kind of thing I might have made fun of them for a few years ago — even though I would have been snickering over a bowl with just rare steak, every time.

Oy.

Bean sprouts are in the soup, not on the side. Wide rice noodles instead of vermicelli. They have a Vietnamese sandwich, but in a green onion crepe instead of a crusty French roll ... The authenticity snobs will complain. But you know what? The older I get, the more I couldn't care less about words like authentic and traditional, and grammar in general.

If it wasn't for inauthenticity and maltradition somewhere down the line, we'd all be having bananas and bugs for lunch. Thank you, I'll try the green apple spring rolls and green onion crepes.

Speaking of crepes, I'm pretty sure the French gave pho to the Vietnamese, not to mention French bread.

That's why Pot de Pho is my new favorite restaurant, for giving us grilled shrimp Popsicles. And because the teacups are a pretty shade of green, and the chairs there are cushy and comfortable. I need that right now. Pretty shades of green and a soft, comfy chair. **SFBC**

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L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.



Bowie Ball

» **PREVIEW** Not much can stop Swing Goth. Not the misperception that the biweekly dance class and party is strictly swing or goth (it's all types of partner dancing, to all types of post-punk music). Not a cross-town venue change earlier this year (from Fat City to El Rio). Nothing, it seems, except a big ass flippin' fire. In June, Swing Goth was all set to host the Bowie Ball, its biggest event yet, when an explosion in a man hole (remember that one?) shut down the Great American Music Hall. But even fire could only delay SG founder Brian Gardner for so long. Now, the Bowie Ball is back, and promising to be even better than the planned original. Five Cent Coffee (neo-skiffle junkyard blues) and Barry Syska's Fantasy Orchestra (what would happen if Tom Waits did swing) joins DJ Skip of New Wave City, DJ MzSamantha of Clockwork, and MC Psychokitty for a celebration of Bowie's many faces, styles, and sounds. The event will start, of course, with lessons in swing, waltz, and blues dance and culminate in a full night of cutting a rug (OK, a gorgeous hardwood floor) to everything from Joy Division to Nirvana. **(Molly Freedenberg)**

BOWIE BALL Fri/14, 8 p.m. \$15-\$20. Great American Music Hall, 859 O'Farrell, SF. (415) 885-0750, www.swinggoth.com/bowieball09

Events listings are compiled by Paula Connelly. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

The Religious Right and Lesbian and Gay Activism A Different Light Bookstore, 489 Castro, SF; (415) 431-0891. 7:30pm, free. Author Tina Fetner discusses her book *How the Religious Right Shaped Lesbian and Gay Activism*, which discusses the symbiotic relationship between each side significantly affects the development of its counterpart.

THURSDAY 13

Barbara Boxer Books Inc., Opera Plaza, 601 Van Ness, SF; (415) 776-1111. 7pm, free. Hear Senator Barbara Boxer read from her new novel *Blind Trust*, about political survival and the battle for integrity in the corridors of power.

Homo A Go Go SOMArts, 934 Brannan, and other locations throughout SF; for a full schedule visit www.homoagogo.com. Thursday 5pm - Sunday 2am, \$20-70. Get your Big Homo or Homo for a Day pass to this one of a kind Queer music, film, art, performance and activism festival.

FRIDAY 14

American Craft Council Show Fort Mason Center, Herbst and Festival Pavilions, SF; 1-800-836-3470. Friday 10am - Sunday 5pm, \$12-18. 250 of the nation's leading artists showcase and sell their latest designer jewelry, furniture, clothing, home decor and more, featuring new artists, alternative work, and green craft.

Literary Death Match Elbo Room, 647

Valencia, SF; literarydeathmatch.com. 7:30pm, \$5-20 sliding scale. Witness a battle of the independent bookstores, where five stores send their favorite writers to battle it out for the crown and lend their judging expertise.

SATURDAY 15

Alamo Square Flea Market Alamo Square Park, Scott, Fulton, and Hayes streets, SF; www.alamosq.org. 9am-4pm, free. Featuring treasures from neighbors, non profits, local crafters, and established dealers to benefit the restoration of Alamo Square Park.

New People New People Building, 1746 Post, SF; www.newpeopleworld.com. Celebrate the opening of the largest Japanese Pop Center in the country, featuring cinema, retail, art, and food.

Once Upon A Dream Cartoon Art Museum, 655 Mission, SF; (415) CAR-T00N. 7pm, free. Special guest Ron Oias will discuss his career as an animation artist and illustrator, focusing on his role in the creation of Disney's *Sleeping Beauty*.

BAY AREA

Art and Soul Festival Frank Ogawa Plaza and City Center, downtown Oakland; (510) 444-CITY. Sat-Sun Noon - 6pm, \$10 per day. Featuring four stages of live music, art, dance, food, and community.

SUNDAY 16

Gears and Grills Meet at Panhandle Statue, Fell and Baker, SF; www.sfbike.org. 11am, free. Join the SFBC and fellow hungry cyclists for a moderately challenging, scenic ride culminating in a tailgate pot-luck cookout at Precita Park. **SFBG**



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- AUG 15** Art & Wine Tasting Party, San Francisco
- AUG 20** 4th Annual Beer Tasting Mixer, San Francisco
- AUG 21** Best of the Men Dance, Concord
- AUG 22** Hot August Night Dance, Santa Clara
- AUG 23** Sausalito Waterfront Mixer
- AUG 27** Petaluma River Singles Mixer
- AUG 28** National Single Cougars Convention, Palo Alto
- AUG 29** Lock & Key Dance, San Rafael
- SEPT 5** Wine Tasting & Dance Party, Walnut Creek
- SEPT 6** Sonoma Wine Country Party, Windsor
- SEPT 11** Singles Extravaganza, Millbrae
- SEPT 12** All Michael Jackson Dance, San Rafael
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Image: Coffinette for the Viscera of Tutankhamun, Dynasty 18. 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig

VIEW the special exhibition *Tutankhamun and the Golden Age of the Pharaohs*. This exhibition presents 130 important objects, including 50 from the tomb of King Tut, and places the boy king in a larger context through an additional 80 objects from the tombs of his ancestors. Also on view, *Art and Power in the Central African Savanna*.

EXPERIENCE the **Mo'Rockin Project** comprised of North African and American musicians creating music from traditional Moroccan melodies.

LEARN from Saed Muhssin about *The Golden Age of Egyptian Culture*, a presentation focusing on Egypt since the turn of the 20th century, putting it in historical context and showcasing some of its significant manifestations in art and culture. At 7pm in the Koret Auditorium; seating is on a first-come, first-served basis.

CREATE your own **mask** in the style of the Berber tribes of North Africa.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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film

Not Quite Hollywood: The Wild, Untold Story of Ozploitation! goes down and under with films like *Turkey Shoot* (1982) and *The ABC of Love and Sex* (1978).

PHOTOS COURTESY OF MAGNET RELEASING



G'day, sleaze!

Not Quite Hollywood gives Aussie genre movies their overdue due

By Dennis Harvey
a&eletters@sfbg.com

In the late 1970s Australia suddenly looked like the new mecca for cinematic art, as movies like *My Brilliant Career* (1979), *The Chant of Jimmie Blacksmith* (1978), *Picnic at Hanging Rock* (1975) and *Breaker Morant* (1980) achieved unprecedented international critical and commercial success.

Those award-bait films are pointedly mentioned just in passing, for contrast, in *Not Quite Hollywood*, which is about all the other movies from Down Under during that period — those the tourist boards and arts councils preferred you didn't know about. Subtitled *The Wild, Untold Story of Ozploitation!*, Mark Hartley's documentary is one of the best appreciations ever made of some of the worst films ever made.

Actually, they're not all bad, by a long shot, though it's measure of *Not Quite Hollywood's* infectious spirit that it induces a potent desire to see a number of films

that in fact turn out to be pretty excruciating when seen in anything more than five-second increments. Their likes include 1978's *Stunt Rock* — the predictably lame high-concept combination of stunt performers, magic tricks, and a justifiably forgotten band called Sorcery — not to mention extended dirty jokes like 1974's *Australia After Dark*, 1981's *Pacific Banana*, 1975's *The Love Epidemic*, and 1975's *The True Story of Eskimo Nell*. (The latter, however, features the following philosophically defining line: "There's a day comin' when I'm gonna stick me dick in the heart of the Earth and the bang'll be heard in Alaska!")

Indeed, it was the belated relaxation of draconian censorship standards that opened the initially very smutty floodgates for Aussie exploitation cinema. While American audiences were enjoying the brief cultural moment known as "porn chic," folks on the other side of the planet were vicariously experiencing the sexual revolution in the softcore form of local snick-

erfests like 1973's *Alvin Purple* ("The Bloke Who Has Everything But Inhibitions!") and 1972's *The Adventures of Barry McKenzie* ("Cripes! The Things These Porn Sheilas Will Do On Camera!"). As several older, wiser actors note, any thoughts at the time that showing skin was about "liberation" proved delusional.

Much of *Not Quite Hollywood* is in a similar mood of bemused recall, reflecting that most endearing national Australian characteristic, an allergy to pretension. Confessed Ozploitation fanatic Quentin Tarantino does most of the on-camera cheerleading here, while folks who actually worked on the films in question typically recount how daft, crass, and/or sometimes plain dangerous to work on these enterprises were.

Unlike the Peter Weir and Bruce Beresford movies that presented Australia's high-cultural face to the world, Aussie genre films of the '70s and '80s were often deliberately origin-blurred, the better to appeal to a North American drive-in audience. (When the most famous of them all, 1979's *Mad Max*, first got released here its dialogue was actually redubbed by American actors.)

Washed-up or third-tier

international "stars" like Jenny Agutter, Steve Railsback, or Broderick Crawford were flown in for marquee value, often greeted with open hostility by local actors whose jobs they'd "stolen." If war stories recounted here are indicative, many got revenge by behaving very badly: Dennis Hopper, for instance, was so berserk on Philippe Mora's *Mad Dog Morgan* (1976) that police finally escorted him to the airport, practically banning him from an entire continent.

Not everything here is craptastic. Gems ripe for rediscovery include the 1978 *Long Weekend* in which a horribly combative urban yuppie couple going camping attract ambiguous vengeance from a horribly pissed-off Mother Nature. Another deeply buried treasure is 1982's *Turkey Shoot*, a *Most Dangerous Game* spin that Brian Trenchard-Smith turned into a "high camp splatter movie" when the unfortunate last-minute disappearance of half the planned budget x'd out the script's more expensive ideas. Its zesty offensiveness still riles critic Philip Adams, a plummy-voiced snob who decries "these vulgar films" that "admitted to the wider world we were yahoos."

But what yahoos. Australian

exploitation cinema has had a particular penchant for putting protagonists at the mercy of crazy-car-driving, sheila-ogling, unkempt and un-sane rural inbreds. Sometimes they're the main peril, sometimes just an unfriendly preliminary to the central menace of giant killer hogs (*Razorback*, 1984), giant killer crocs (*Dark Age*, 1987), giant punk prisoner camps (*Dead End Drive-In*, 1986) or psychotic stalkers driving Mr. Whippy ice cream vans (*Snapshot*, 1979).

There's a whatever-works (even when it doesn't) spirit to these films personified by the career of Trenchard-Smith, whose boldly indiscriminate resume has thus far stretched from several Aussie kung fu movies to 1983's *BMX Bandits* (with Nicole Kidman!) to 1997's *Leprechaun 4: In Space*. It's a little annoying when Tarantino brags about dedicating *Kill Bill's* Australian premiere to this prestige-resistant director just to piss off the local "snobs." But it's gold when the man himself cheerfully admits "I am a guilty pleasure footnote." **SFBG**

NOT QUITE HOLLYWOOD: THE WILD, UNTOLD STORY OF OZPLOITATION! opens Fri/14 in San Francisco.

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AND DENNIS QUAIN MUSIC BY ALAN SILVESTRI EXECUTIVE PRODUCERS STEPHEN SOMMERS DAVID WOMARK GARY BARBER ROGER BIRNBAUM ERIK HOWSAM PRODUCED BY LORENZO DI BONAVENTURA BRIAN GOLONER BOB OUCSAY
BASED ON HASBRO'S G.I. JOE CHARACTERS STORY BY MICHAEL B. GORDON AND STUART BEATTIE & STEPHEN SOMMERS SCREENPLAY BY STUART BEATTIE AND DAVID ELLIOT & PAUL LOVETT DIRECTED BY STEPHEN SOMMERS



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FILM



Zardoz

» REVIEW The Pacific Film Archive's current series "Eccentric Cinema: Overlooked Oddities and Ecstasies, 1963-82" contains such notorious curios as Brian De Palma's *Phantom of the Paradise* (1974) and Dennis Hopper's *The Last Movie* (1971). But maybe the oddest oddity (and most ecstatic ecstasy) of the bunch is writer-director John Boorman's *Zardoz* (1974). Boorman's *Deliverance* (1972) scored big; presumably, its success was the reason he was able to do whatever the fuck he wanted next. Lucky for fans of strange and wonderful cinema, he chose *Zardoz* — a tale "full of mystery and intrigue, rich in irony, and *most* satirical," according to opening-scene narrator Arthur Frayn (Niall Buggy), who first appears as a floating head with drawn-on facial hair. To summarize *Zardoz* would ruin some of its peculiar charm, but, briefly: it's set in the year 2293, in a futuristic yet strangely primitive land where immortal, supremely bored "eternals" live inside protected, idyllic "vortexes." Meanwhile, the outside world is patrolled by "brutals," who prevent everyone else from reproducing and worship a floating head (ahem) that intones lessons like "The gun is good. The penis is evil!" When brutal Zed (a spectacularly loinclothed, recently post-Bond Sean Connery) busts into a Vortex (residents include Charlotte Rampling), the world becomes an even more baffling place. What more can I say? It's *Zardoz*. To miss it, in the words of the film's mysterious Tabernacle, is "not permitted." **(Cheryl Eddy)**

ZARDOZ screens Thurs/13, 6:30 p.m., \$5.50-\$9.50, Pacific Film Archive, 2575

Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Bandslam Oh, Vanessa Hudgens. Just before the release of *Bandslam*, you go and get nude photos leaked. Oh well. With any luck the timing will work in your favor, and in a way it kind of fits. Despite its PG rating, *Bandslam* is a lot less Disney than it looks. The characters are complex, the themes are heavy, and the music is headbanging -- well, as headbanging as pop punk can get. Perpetual loner Will (Gaelan Connell) struggles to escape

his outcast status when he transfers to a new school. Behold, the perfect opportunity: a chance to put together a band for preppie-turned-rebel Charlotte (fellow Disney alum Aly Michalka). The end result is -- I kid you not -- a choral symphonic ska group called I Can't Go On, I'll Go On. That's not a name; it's a comma splice. But hey, it works toward *Bandslam*'s charming indie sensibility. Were this anything but a teen movie, it might be cloying, but as it stands, it's actually really cute. (1:51) (Peitzman)

» Cold Souls What if you could unburden yourself of your soul? Would you feel lighter and brighter, more carefree, happier than you've been in years? Director-writer Sophie Barthes ponders the notion in this extremely funny, Kafka-esque meditation on the perils and pitfalls of one-stop convenience culture, as applied to life's (and acting's) deeper existential questions. Paul Giamatti plays himself, a NYC actor tasked with portraying Uncle Vanya onstage and seeking

to free himself from the role's attendant anguish. A *New Yorker* story leads him to a yellow-page ad for soul storage, which, as overseen by the pragmatic Dr. Flintstein (David Strathairn), is a *Sleeper*-ish, white plastic, appealingly quasi-mod affair. It's just too easy to relieve oneself of one's soul. Director-writer Sophie Barthes goes back to a playfully '60s vision of the future — with a dank, dark dose of Russian dread: apparently there's a very active, lucrative Eastern market in the soul trade, involving soul-transporting mules and nasty soul-residue buildup. Smart and, yes, soulful, *Cold Souls* is likely the best Paul Giamatti comedy since *Sideways*, due not only to his on-point angst-ridden and then soul-free performance but to Barthes' clever, impish writing. (1:51) (Chun)

District 9 Peter Jackson produced this exceedingly well-advertised thriller about an alien refugee camp on earth. (1:52)

The English Surgeon In the medical world, there are serious risks associated with any kind of surgery. If a mistake is made during a procedure on a leg or arm, there might be some loss of movement or ease of mobility, but the patient can still generally go about their lives, perhaps with a slight physical handicap. If something goes wrong during a brain surgery, however, a person can lose their memory, their control of motor skills, even the ability to think. This is the challenge that faces British neurosurgeon Dr. Henry Marsh every time he operates on somebody, and is one of the personal revelations about his work that he shares in the film *The English Surgeon*. Director Geoffrey Smith tells the story of how Marsh has been traveling to the former Soviet republic of Ukraine since 1992, volunteering on his own time to help in a region of the world that has a medical system that lags many decades behind those in the industrialized west — and where many cases of brain tumors and other illnesses go undiagnosed or misdiagnosed for so long that what would have been easily taken care of with a routine operation or procedure at Marsh's hospital in London have now progressed to the point that there is little doctors can do to save the patient's life. It's an alternately heart-wrenching and light-hearted film, with a score by Nick Cave and Warren Ellis which adds to the film's tone without ever overtaking it. (1:33) Roxie. (Sean McCourt)

The Goods: Live Hard, Sell Hard A used-car dealer (Jeremy Piven) faces down a make-or-break Fourth of July sale. (1:30)

Not Quite Hollywood: The Wild, Untold Story of Ozploitation! See "G'day, Sleaze!" (1:40)

Ponyo Hayao Miyazaki's latest animated fantasy is about a goldfish princess who dreams of being human. The English-language version features the voices of Cate Blanchett, Matt Damon, Tina Fey, and Liam Neeson. (1:40)

Spread Ashton Kutcher still has a movie career? (1:31)

The Time Traveler's Wife Eric Bana and Rachel McAdams attempt romance despite random space-time disturbances. (1:48)

ONGOING

Adam What happens when boy meets girl, and boy turns out to be more of a fixer-upper — more work — than the girl ever imagined: closer to both a scientific genius and the elementary-school children she works with? To new tenant Beth (Rose Byrne), Adam (Hugh Dancy) seems like he's got it all: he's puppy-dog adorable.

CONTINUES ON PAGE 58 »

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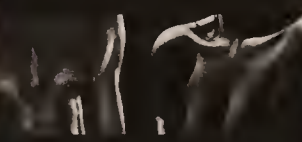
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FILM

ONGOING CONT>>

sweet and unpretentious, has his own sizable Manhattan apartment, and is brimming over with facts and figures about astronomy — an ingenuous, unguarded soul that sharply contrasts with her street-smart, fast-talking father Marty (Peter Gallagher). Adam also has Asperger's Syndrome. Rudderless after a layoff and the death of his father, Adam might need a care-taking companion more than a girlfriend — something even a well-meaning school teacher like Beth finds a major relationship hurdle. Meaning, it's not that he's just not that into you — it's that you're from Venus and he's from a galaxy far, far away. TV director Max Mayer's low-budg indie *Adam* does do a solid job of depicting the pains and joys of romance with an adult with special needs: it's much more clear-eyed and downbeat than its marketing campaign would have you believe, though at times suffers from paint-by-numbers sentimentality and an outright energy deficit. But much like Beth, few moviegoers will be able to resist the charms of Dancy, who pulls off a genuinely great, touchingly unreserved performance as the man with a child in his eyes. (1:39) (Chun)

Aliens in the Attic (1:26)
Away We Go (1:38)
Brüno (1:33)
Chéri (1:32)
The Collector (1:28)

▶ **The Cove** One can only hope that *Flipper* fans, dolphin lovers, and seafood consumers everywhere will manage to hear about or see *The Cove*. No hype: everyone who sees this documentary and cares about animals — or simply gives a damn about the amount of mercury they're ingesting with each a bite of hamachi or fish stick — will be stirred by the dolphins' plight and *The Cove*'s horrifying, sickening images. Since *Flipper* dolphin trainer Ric O'Barry discovered the heart-breaking effects of his popularizing work with creatures and their subsequent inclusion in marine shows around the world, he's become a cage-cutting activist in an attempt to make sure the sensitive and intelligent animals are never abused or held in captivity again. His work led him to Taiji, Japan, where a secret dolphin harvest has been

going on behind barbed wire. The town fishermen have been corralling dolphins in an exquisite yet ultimately treacherous cove, selecting the marine mammals they can sell to sea parks and shows, and then brutally butchering the many remaining animals. The carcasses are sold as dangerously high-mercury dolphin meat to the Japanese public. Filmmaker Louie Psihoyos and his team of tech-savvy activists and apply all their admirable investigative journalistic skills to help O'Barry uncover the truth, including cameras hidden in faux-rocks, and in the process get a genuinely heartbreaking visual and audio document of the dolphin massacre, as the cove's waters turn crimson amid the carnage. Unforgettable — and perhaps the crucial step in halting the killing. (1:36) (Chun)

▶ **Departures** (2:11)
(500) Days of Summer (1:36)
Food, Inc. (1:34)

▶ **Funny People** Judd Apatow hopes to dive into the deep end with *Funny People*, a semi-autobiographical tale set around the stand-up comedy circuit and about Ira Wright (Seth Rogen), a bumbling amateur, and George Simmons (Adam Sandler), a famous comedian who suddenly discovers he's terminal. Faced with his own mortality — one problem he can't joke his way out of, George takes Ira under his wing, mentoring and helping him cultivate his routine. He also tracks down Laura (Leslie Mann), a lost love, and tries to repair their relationship. Although *Funny People* offers a rare, behind-the-scenes look at the pressures and price of stand-up and a diverting slew of celebrity cameos, it ultimately falls flat because Sandler doesn't possess the dramatic traction needed to convincingly pull off his character's evolution, and he and Apatow have trouble balancing cancer with comedy. Nevertheless, it is still an ambitious effort, especially since Apatow's specific brand of humor makes it difficult for him to venture into darker waters. He might alienate his frat boy fans by leaving the kiddie pool. (2:20) (Swanbeck)

▶ **G-Force** (1:30)
G.I. Joe: The Rise of Cobra (1:47)

▶ **The Hangover** (1:45)
Harry Potter and the Half-Blood Prince (2:33)

▶ **Humpday** (1:35)
The Hurt Locker (2:11)
In the Loop (1:49)

▶ **Irene in Time** (1:35)
Julie and Julia As Julie Powell, disillusioned secretary by day and culinary novice by night, Amy Adams stars as a woman who decides to cook and blog her way through 524 of Julia Child's recipes in 365 days. Nora Ephron oscillates between Julie's drab existence in modern-day New York and the exciting life of culinary icon and expatriate, Julia Child (Meryl Streep), in 1950s Paris. As Julia gains confidence in the kitchen by besting all the men at the Cordon Bleu, Julie follows suit, despite strains on both her marriage and job. While Streep's Julia borders on caricature at first, her performance eventually becomes more nuanced as the character's insecurities about cooking, infertility, and getting published slowly emerge. Although a feast for the eyes and a rare portrait of a female over 40, Ephron's cinematic concoction leaves you longing for less Julie with her predictable empowerment storyline and more of Julia and Streep's exuberance and infectious joie de vivre. (2:03) (Swanbeck)

▶ **Kassim the Dream** How does a former child soldier from Uganda end up a world-class boxer? Snatched from his school at six years old, Kassim "the Dream" Ouma was drafted into the National Resistance Army and forced to commit many atrocities. After joining the boxing team and defecting to the U.S., Ouma quickly rose through the ranks to win the junior middleweight boxing championship, adopting a hip-hop lifestyle and many supporters along the way. However, he raised controversy due to his violent past and his shockingly apolitical attitude toward Museveni, the Ugandan president and NRA leader, who eventually granted him a pardon. When Ouma returns home, you finally catch a glimpse of his humanity and begin to fathom the reservoir of grief beneath his cocky boxer exterior. As he reunites with his grandmother and visits his father's grave, you suddenly understand that boxing has provided a two-fold outlet — allowing him to release his pent-up anger and absorb that of others, dulling the pain, blow by crushing blow. (1:26) *Roxie* (Swanbeck)

▶ **Lorna's Silence** (1:45)

▶ **Moon** (1:37)
Orphan (2:03)
Paper Heart "What's the movie gonna be like?" Michael Cera (playing himself) asks. "Funny? Romantic? Quirky?" The scene performs an early one-two punch in *Paper Heart*, summing up the movie's tenor while slyly betraying its meta conceit. Part real doc, part docudrama featuring actors portraying themselves, the film (and the film's film) focuses on Charlyne Yi (*Knocked Up*), a twentysomething tomboy who travels the country conducting interviews in an effort to understand love — and discover if she's capable of experiencing it — while at the same time embarking on a tentative, fictionalized relationship with Cera. With her frizzy hair, tiny frame, and infectious weirdo energy, Yi sometimes brings to mind a retarded Fraggles (mostly in a good way), and the documentary sequences are at turns comic and moving. But the fictional plot feels inorganic — ironic, considering the two young stars were a longtime off-screen item until just recently. That also brings up a sticking point: it's hard to believe someone inspired to write a song about how her boyfriend "smells like Christmas" could actually deny loving the guy (especially when that guy is Michael Cera). Funny? Often. Romantic? Sometimes. Quirky? Oh, yes. Too bad the premise is kind of paper-thin. (1:29) (Devereaux)

▶ **A Perfect Getaway** If it's not already too late, don't let anybody tell you about this movie's big "gotcha" — cuz it's actually the rare trashy pop thriller that's funny, freaky, and genuinely surprising (more than once, in fact). Milla Jovovich and Steve Zahn — together at last! — play a honeymooning yuppie couple whose backpack trek to a remote Hawaiian beach crosses their path with two other hardbodied heterosexual pairs. One of whom might very well be the still-at-large crazies who just brutally murdered newlyweds in Honolulu. Nearly a decade ago writer-director David Twohy — whose prior screenwriting credits encompassed the mindbending expanse of *Waterworld* (1995), *The Fugitive* (1993), and *Critters 2: The Main Course* (1988) — made *Pitch Black* (2000), a clever, scary genre flick that this is perhaps even better than. It is now time to forgive him for *The Chronicles of Riddick* (2004), the movie that didn't mean to confirm nobody liked Vin Diesel except gay muscle

aficionados. Double yay: the guys and girls in *Getaway* are equally hardbodied, underdressed, and vulnerable to extreme narrative distress.

(1:37) (Harvey)
The Proposal (1:48)
Public Enemies (2:28)

▶ **Séraphine** (2:01)

Shorts (1:29)

▶ **Shrink** (1:44)

Tetro (2:07)

Thirst (2:13)

The Ugly Truth (1:41)

Up (1:36)

▶ **Whatever Works** (1:32)

▶ **Yoo-Hoo, Mrs. Goldberg** It's surprising that *The Goldbergs* doesn't loom larger in television history or general cultural awareness. Admittedly, the show's heyday came in TV's early years as a mass medium. In 1949, when it commenced as a CBS half-hour, there were about 1 million television sets in use here. By 1954, at its run's end, nearly three-quarters of U.S. households owned their own boob tube. One reason for that radical expansion was the vast popularity of *I Love Lucy* — which grabbed *The Goldbergs*' time slot and sitcom supremacy. Everybody still loves Lucy. But who remembers Mrs. Goldberg? Aviva Kempner's *Yoo-Hoo, Mrs. Goldberg* commemorates not just a largely forgotten popular institution, but also the one-woman dynamo who created and sustained it. Known to millions as humble Molly Goldberg, in real life Gertrude Berg (née Tilly Edelstein) developed performing ambitions and organizational chops from an early age. After a popular radio show (*The Ride of the Goldbergs*), she moved to television, where she masterminded success not just as star and head writer, but producer, mogul, and hard-driving perfectionist. At one point she was named "Most Respected Woman in America" — following Eleanor Roosevelt, though in income their positions were reversed. After *The Goldbergs* disappeared from syndication, then from memory, it would be decades before demonstrably Jewish characters (as opposed to gentile-fied Jewish performers) would again be so prominent on television. (1:32) (Harvey) **5F86**

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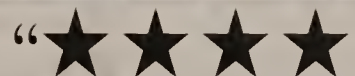
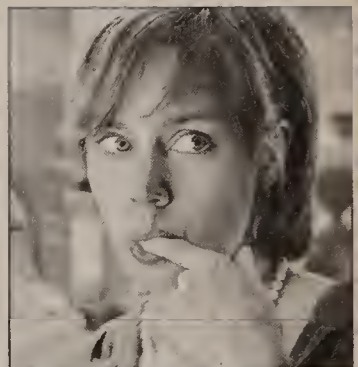
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JULIE & JULIA BY JULIE POWELL AND “MY LIFE IN FRANCE” BY JULIA CHILD

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Schedules are for Wed/12-Tues/18 except where noted. Director and year are given when available. Double features are marked with a *. All times are p.m. unless otherwise specified.

BRIDGE 3010 Geary, SF, (415) 751-3213, www.peacheschrist.com. \$13. "Midnight Mass:" **Poltergeist** (Hooper, 1982), Sat, midnight.

Café of the Dead 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-10. •**Dazed and Confused** (Linklater, 1993), Wed, 12:55, 5, 9-10, and **American Graffiti** (Lucas, 1973), Wed, 2:50, 7. •**Repo Man** (Cox, 1984), Thurs, 7, and **Model Shop** (Oemy, 1969), Thurs, 8:55. "Presented in Classic Dual System 3-0." **House of Wax** (De Toth, 1953), Fri-Sat, 7, 9:30 (also Sat, 2, 4:30); Dial M for

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Lost in Translation plays Film Night in the Park.

Murder (Hitchcock, 1954), Sun, 1, 3:30, 6, 8:30; **Kiss Me Kate** (Sidney, 1953), Mon, 5:30, 8; **The Mad Magician** (Brahm, 1954), Tues, 7, 9.

CHARLES CHOCOLATES 6529 Hollis, Emeryville; (510) 652-4122, ext 311, events@charleschocolates.com/events.php. Free (RSVP requested). **Babette's Feast** (Axel, 1987), Fri, 9.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **The Cove** (Monroe, 2009), call for dates and times. **In the Loop** (Iannucci, 2009), call for dates and times. **SérAPHINE** (Provost, 2008), call for dates and times. **Tetro** (Coppola, 2009), call for dates and

times. **Yoo-Hoo, Mrs. Goldberg** (Kempner, 2009), Wed, call for times. **Audience of One** (Jacobs, 2007), Thurs, 7. **Empty Nest** (Burman, 2008), Aug 14-20, call for times.

COMMUNITY MUSIC CENTER 544 Capp, SF; www.gojogo.com. \$5-15. "Masters of Russian Animation," short films with live music by Gojogo, Sat, 8 and Sun, 4.

"FILM NIGHT IN THE PARK" This week: Creek Park, 400 block of 5th Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. \$3-6. **Lost in Translation** (Coppola, 2003), Fri, 8; **Ratatouille** (Bird and Pinkava, 2007), Sat, 8; **Duel** (Spielberg, 1971), Sun, 8.

JAPANTOWN PEACE PLAZA Post at Buchanan, SF; (415) 863-0814. Free. **Kamikaze Girls** (Nakashima, 2004), Fri, 8-15.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Secrets Behind the Door: Treasures from the UCLA Festival of Preservation." **A Woman Under the Influence** (Cassavetes, 1974), Wed, 7; "Vitaphone Varieties" (1927-31), Sun, 5; **The Salvation Hunters** (von Sternberg, 1925), Sun, 7:15. "Eccentric Cinema: Overlooked Oddities and Ecstasies, 1963-82." **Zardoz** (Boorman, 1974), Thurs, 6:30. "Special Screening: **Vertigo** (Hitchcock, 1958), Thurs, 8:35. "Into the Vortex: Female Voice in Film." **Raw Deal** (Mann, 1948), Fri, 6:30; **No Man of Her Own** (Leisen, 1950), Fri, 8:10. "Celebrating Italian Actors: **Investigation of a Citizen Above Suspicion** (Petri, 1970), Sat, 6:30; **We All Loved Each Other So Much** (Scola, 1974), Sat, 8:40.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (510) 849-2568. \$7-10. "New Cuban Filmmakers Film Series: Cuban shorts, animations, and documentaries, Wed, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **The Limits of Control** (Jarmusch, 2009), Wed-Thurs, 7, 9:25 (also Wed, 2). **Creature from the Black Lagoon** (Arnold, 1954), Fri-Sat, 7:30, 9:20 (also Sat, 2, 4). **Tyson** (Toback, 2008), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). \$3 Neighborhood Movie Night Presented by the Haight Ashbury Neighborhood Council: **A Convenient Truth: Urban Solutions from Curitiba, Brazil** and **"The Story of Stuff,"** Tues, 7:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Kassim the Dream** (Davidson, 2009), Wed-Thurs, call for times. **The English Surgeon** (Smith, 2007), Aug 14-20, call for times.

SAN FRANCISCO LGBT COMMUNITY CENTER 1800 Market, SF; (415) 703-8650, www.frameline.org. Free. "Frameline at the Center: Free Film Screenings for the Community." **Diagnosing Difference**, Thurs, 7:30.

SAN FRANCISCO MUSEUM OF PERFORMANCE AND DESIGN 410 Van Ness, SF; (415) 255-4800, www.mpsdf.org. Free (due to limited space, reservations required; call museum or email tonyb@mpsdf.org). **Boom!** (Losey, 1968), Wed, 7. Presented in conjunction with the exhibit "Star Quality: The World of Noel Coward."

SFMOMA 151 Third St, SF; www.sfmoma.org. \$5 (free with museum admission). "Richard Avedon Film Series: **Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb** (Kubrick, 1954), Thurs, 7 and Sat, 3.

STONESTOWN GALLERIA Center Court, 3251 20th Ave, SF; www.stonestowngalleria.com. Free. "Family Movie Night: **Monsters, Inc.** (Docter and Silverman, 2001), Tues, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8-10. "Beyond ESPN: An Offbeat Look at the Sports Film." **Towards Mathilde** (Denis, 2005), Thurs, 7:30; **The French** (Klein, 1982), Sun, 2.

ZEUM Yerba Buena Gardens, 745 Mission, SF; www.zeum.org. Free. "Camp Zeum Film Festival," works by kids ages 6-13, Sat, 2. **SFBG**

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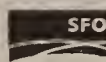
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The RFP document, which includes instructions in submitting a proposal, is posted on-line at <http://www.flysfo.com/web/page/about/b2b/conces/>. To obtain a print copy of the RFP, please send your name and mailing address to SFOConcessions@flysf.com or fax your request to (650) 821-4519. For more information, please call Sharon Perez, Principal Property Manager, Revenue Development and Management, at (650) 821-4500.

> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0320982-00 The following person is doing business as **Carolina Carpentry**, 1354 Florida St., San Francisco, CA 94110. Hudson Cress 1354 Florida St. San Francisco CA, 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Hudson Cress. This statement was filed by Magdalena Zevallos on July 1, 2009. **July 29, Aug. 5, 12, 19, 26, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321024-00 The following person is doing business as **O'NEILL ELECTRIC** 508 Bayswater Ave., Burlingame, CA. 94010. Eoin DiNeill, P.O. Box 117375, Burlingame, CA. 94011-7375. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date June 30, 2009. Signed Eoin O'Neill. This statement was filed by Lena Lee on July 6, 2009. **#35237. August 12, 19, 26 & September 2, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321036-00 The following person is doing business as **Gnomie**, 1619 48th Ave., San Francisco, CA 94122. Aleks Petrovitch 1619 48th Ave., San Francisco CA, 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/6/2009. Signed Aleks Petrovitch. This statement was filed by Marielyne L. Argente on July 6, 2009. **July 29, Aug. 5, 12, 19, 26, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321306-00 The following person is doing business as **Conceptual Metalworks**, 1730 Yosemite Ave, San Francisco, CA 94124. Karen E. McKinley 3650 Judah St. #5 San Francisco CA, 94122. Dan M. Greenberg 3650 Judah St. #5 San Francisco CA., This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 03/17/00. Signed Karen McKinley. This statement was filed by Marielyne L. Argente on July 17, 2009. **#35501. July 22, 29, Aug. 8, 12.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321436-00 The following person is doing business as **3RD SPACES**, 540 Howard Street, San Francisco, CA 94105. Michael Zuckerman, 1583 31st Avenue, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07-07-09. Signed Michael Zuckerman. This statement was filed by Maribel Jaldon on July 22, 2009. **#35230. July 29, August 5, 12, 19, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321583-00 The following person is doing business as **SERENA HUGHES DESIGNS** 2601 47th Avenue, Apt. #1, San Francisco, CA. 94116. Serena Hughes, 2601 47th Avenue, Apt. #1, San Francisco, CA. 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/28/09. Signed Serena Hughes. This statement was filed by Jeanette Yu on July 28, 2009. **#35233. August 5, 12, 19, 26, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321620-00 The following person is doing business as **TECTA ASSOCIATES**, 2747 19TH STREET, SAN FRANCISCO, CA 94110. Ahmad Mohazab Architects, INC. CA, 2747 19th St., San Francisco, CA 94110. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 03/21/86. Signed Ahmad Mohazab. This statement was filed by Maribel Jaldon on July 30, 2009. **#35232. August 5, 12, 19, & 26, 2009.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0321642-00 The following person is doing business as **SAMASAMDH CONSULTING** 211 Clipper Street, San Francisco, CA. 94114. Krishanti Oharmaraj, 218 Juanita Avenue, Pacifica, CA 93044. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date July 30, 2009. Signed Krishanti Oharmaraj. This statement was filed by Maribel Jaldon on July 30, 2009. **#35236. August 12, 19, 26 & September 2, 2009**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: May 5, 2009. To Whom It May Concern: The name of the applicant is: GLOBAL TOUCH LLC. The applicant listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2001 CHESTNUT ST, SAN FRANCISCO, CA. 94123-2701 Type of license Applied for: 47. ON-SALE GENERAL EATING PLACE **July 29, August 5, 12, & 19, 2009 L# 35229**

LEGAL NOTICE OF SUMMONS TO DEFENDANT MICHAEL BECK: SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. CA 94102. SUMMONS CASE NO. CGC-08-476921. NOTICE TO DEFENDANT: MICHAEL BECK and Does 1-30, Inclusive YOU ARE BEING SUED BY PLAINTIFF: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp) or by contacting your local court or county bar association. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en este corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted puede usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que lo quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que de un formulario de ejercicio de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision de abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/) o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of the court is Superior Court of California, San Francisco County 400 McAllister St, San Francisco, CA 94102. The name, address, and telephone number of plaintiff's attorney or plaintiff without an attorney, is Henry P. Canvel (SBN 144798); Pauline S. Self, (SBN 260429), GDRDON & REES, LLP, 275 Battery Street, Suite 2000, San Francisco, CA 94111. (415) 986-5900. (415) 986-8054. DATE June 30, 2008 SEAL; Gordon Park Li, Clerk by Cristina E. Bautista, Deputy. STATEMENT OF DAMAGES AND PUNITIVE DAMAGES TO DEFENDANT MICHAEL BECK. Plaintiffs: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L seek damages in the above entitled action as follows 1.) \$43,000 with interest at the rate of 10% per year from November 10, 2004; 2.) notice to DEFENDANT MICHAEL BECK Plaintiffs MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L reserve the right to seek \$1,000,000.00 in exemplary/punitive damages against you when MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L seek a judgment in the suit filed against you; Other: 3.) pre judgment interest amount to be determined; 4.) attorney's fees according to proof. Date July 13, 2009/s/ Henry P. Canvel (SBN 144798); Pauline S. Self, (SBN 260429), GDRDON & REES LLP, 275 Battery St. Suite 2000, San Francisco, CA 94111. (415) 986-5900. Attorneys for Plaintiffs: MARIA ASCARRUNZ EDUARDO and VICOPEX, S.R.L

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NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 28, 2009. To Whom It May Concern: The name of the applicant is: GARCIA-TERENO ANA TERESA, GONZALEZ JEYNER S. LOPEZ JACQUELINE ELIZABETH. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4826 Mission St., San Francisco, CA 94112-3414. Type of License Applied for: 47- ON-SALE BEER GENERAL EATING PLACE. Publication date: August 12, 2009. L#35002.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: August 3, 2009. To Whom It May Concern: The name of the applicant is: ENA. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 323 GRANT AVE., San Francisco, CA 94108-3606. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): August 12, 2009 L#434603.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. To Whom It May Concern: The Name of the Applicant is: WOOD DRAGON LLC. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2769 LOMBARO STREET, SAN FRANCISCO, CA. 94123-2411. Type of license Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Date of filing: JULY 30, 2009. August 5, 19, 26, 2009. L#35231

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Bertha Lee Bean. CASE NUMBER: PES-09-292645. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of BERTHA BEAN. A Petition for Probate has been filed by: LESLIE GOMEZ in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **Elvis Ray Bean** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102, as follows: September 2, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on August 6, 2009 by Leslie Gomez, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: ELVIS RAY BEAN, 220 TOPEKA AVENUE, SAN FRANCISCO, CA. 94124. TELE: 415-571-3942. Publication date(s): August 12, 19, 26, 2009 L#35235.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 31, 2009. To Whom It May Concern: The name of the applicant is: A & J BELLO INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 370 Golden Gate Ave, San Francisco, CA 94102-3609. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: August 12, 2009. L#35001

SUMMONS (FAMILY LAW) FILE NO. FOI-09-770102 COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **Nancy D.K. Swickard summons of RESPONDENT John Ross Swickard.** TO ALL INTERESTED PERSONS: Nancy Swickard 2130 Fillmore St. #209, San Francisco, CA 94115 filed a petition with this court for a summons of respondent John Ross Swickard. Upon reading and filing evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Nancy Swickard, and it satisfactorily appearing therefrom that the Respondent John Ross Swickard cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or amended that a good cause of action exists in this action in favor of the Petitioner, therein and against the respondent and that the said Respondent John Ross Swickard is a necessary and proper party to the action. NOW, on motion of Nancy Swickard Pro Per or Attorney(s) for the Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in San Francisco Bay Guardian a newspaper of general circulation published at San Francisco California hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or amended in this action be forthwith deposited in the United States Post Office, post-paid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication On the fourth week of publication 2B days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Dated 7/16/09. Signed by Patrick J. Mahoney, Presiding Judge on July 16, 2009. Endorsed Filed, San Francisco County Superior Court of California on July 16, 2009 by Gordon Park-Li, Clerk. July 22, 29 Aug. 8, 12, 2009. 35502

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 26, 2009. To Whom It May Concern: The name of the applicant is: LAYERS LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3318 Fillmore Street, San Francisco, CA 94123-2711. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: August 5, 12, & 19 2009. L#35212

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: August 3, 2009. To Whom It May Concern: The name of the applicant is: ENA. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 323 Grant Avenue, San Francisco, CA 94108-3606. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: August 12, 2009 L#35233.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: August 4, 2009. To Whom It May Concern: The name of the applicant is: BOON5OMBUTI TEERUT. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2274 Lombard Streetm San Francisco, CA 94123-2704. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: August 12, 2009. L#35234.

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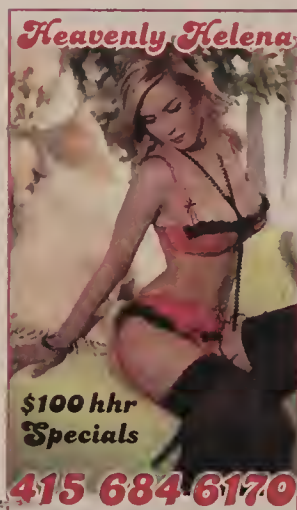
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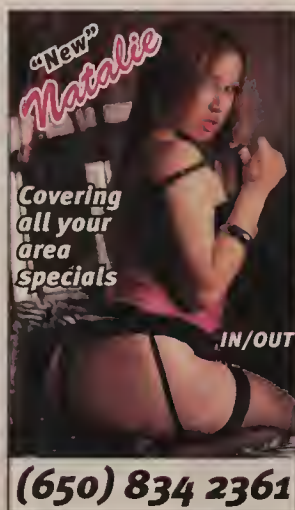
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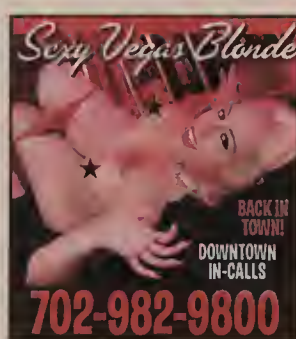


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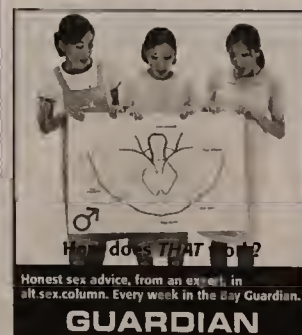
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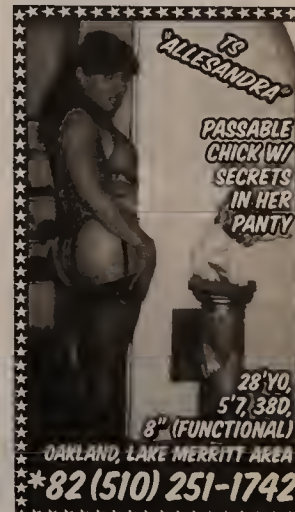
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Inflatable darling

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Dear Andrea:
We were watching *Mythbusters* and they were using inflatable dolls instead of crash test dummies. That didn't work very well, but it did make me wonder, does anyone ever use those for actual sex?

Love,
Blow Me Down

Dear Blow:
Who knows? Any attempt to answer this scientifically would be hampered by the inevitable sample problem: would even the most dedicated enthusiast actually admit to putting the thing to its supposed intended use? If they told you, wouldn't they have to kill you?

If I had to guess, I'd say yes. Men have been known to stick it into condoms full of warm oatmeal, into watermelons, and allegedly into a piece of liver intended for the family dinner. How could at least some tiny fraction of male mankind not be expected to stick it into what passes for a genital orifice in a vinyl novelty device? Of course some do. But mostly not, I'd assume, and mostly not often, or even twice.

Of course, decades after the invention of the rarely-fucked Inflatable Love Doll (and by the way, they make sheep, too), the Real Doll debuted to enormous media hullabaloo and respectable sales. The Real Doll is a fairly realistic (only slightly less realistic than Jenna Jamison, for instance), life-sized, customizable silicone sex partner. According to their site, you can buy some models on super-special this month for less than \$6,000: "order a female flat-back torso, get the head kit free."

The Real Doll appears to have had its moment in

the sun (a good idea, actually, since silicone warms to body temperature very readily). If *The New York Times* is to be believed, the coming thing in fake sex partners is not a semirealistic girl-shaped thing, or the expected plug-in cybermate. It's a ... pillow.

Men have been known to stick it into condoms full of warm oatmeal, watermelons, and a piece of liver.

The *Times* article [www.nytimes.com/2009/07/26/magazine/26FOB-2DLove.html?_r=2&partner=rss&emc=rss&pagewanted=all] is about Japanese "2-D lovers," a subset of obsessive anime fandom who carry on what feels to them like real relationships with representations of anime characters, often, ickily, prepubescent girls. Japan is, of course, kind of a special case. According to the *Times* article, "more than a quarter of men and women between the ages of 30 and 34 are virgins; 50 percent of men and women in Japan do not have friends of the opposite sex." I'm hanging onto the hope that the fact that the same cannot be said of North Americans will provide us at least partial immunity to the spread of a similar craze here. But I think we can trust a certain subset of geek-hipsters to at least claim to have adopted it.

Love,
Andrea

See Andrea's other column at carnalnation.com.

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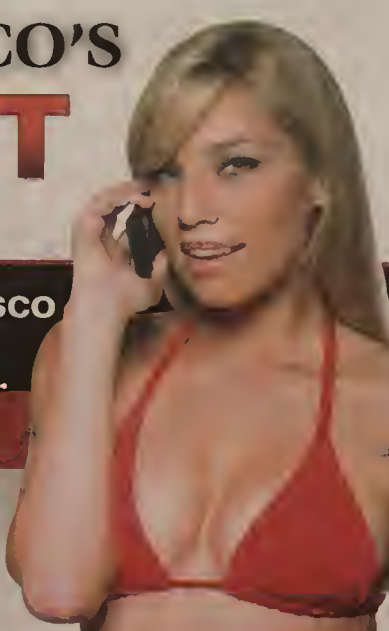


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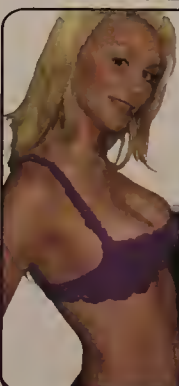
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